

Profiles in History

# HOLLYWOOD AUCTION 74

September 29, 30  
& October 1, 2015



ORIGINAL SCREEN USED  
"REBEL FLEET TROOPER"  
HELMET FROM STAR WARS:  
EPISODE IV : A NEW HOPE

Lot 1544

# HOLLYWOOD AUCTION 74

AUCTION SEPTEMBER 29, 30 AND OCTOBER 1, 2015 AT 11:00 AM PDT

DAY 1: LOTS 1 - 631.....TUESDAY SEPT. 29

DAY 2: LOTS 632 - 1264.....WEDNESDAY SEPT. 30

DAY 3: LOTS 1265 - 1905.....THURSDAY OCT. 1

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**LIVE • MAIL • PHONE • FAX • INTERNET**

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PLACE YOUR BID OVER THE INTERNET!

PROFILES IN HISTORY WILL BE PROVIDING INTERNET-BASED BIDDING TO QUALIFIED BIDDERS IN REAL-TIME ON THE DAY OF THE AUCTION. FOR MORE INFORMATION, PLEASE VISIT US @ [WWW.PROFILESINHISTORY.COM](http://WWW.PROFILESINHISTORY.COM)

CATALOG PRICE

\$50.00

AUCTION LOCATION

PROFILES IN HISTORY  
26662 AGOURA ROAD  
CALABASAS, CA 91302

AUCTION PREVIEW BY APPOINTMENT ONLY

CALL: 310-859-7701

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Welcome to Hollywood Auction 74.

We have put forth great effort in gathering the finest items of their kind – spanning the silent era to modern film, as well as the costumes and props from the dawn of television up through the latest popular programs.

Among the offerings is the largest collection of Orson Welles items ever assembled for public auction, including treasures from his days at Mercury Theatre, such as an original transcript of the historic radio drama for *War of the Worlds* released by CBS to the press on October 31, 1938 – the day after the nationwide hysteria that ensued when the radio play first aired. Also included are a number of monumentally important documents, scripts and photographs relating to the creation of *Citizen Kane*, including Welles' personal "American" (*Citizen Kane* working title) typed manuscript First Rough Draft by Herman Mankiewicz, Welles' personal 3<sup>rd</sup> Revised Final Shooting Script with numerous hand-annotations (including camera blocking notes and signatures by principal cast members), and Welles' personal collection of (100+) vintage *Citizen Kane* set-continuity negatives with (80+) vintage contact prints.

Following is just a glimpse of what else awaits you within these pages:

- A number of custom-print photographs of Greta Garbo from her personal collection.
- Personal artifacts from Norma Shearer and Irving Thalberg, including Norma's 1930 Best Actress Academy Award for *The Divorcee* as well as her Adrian-designed black velvet and silver lace gown from *Marie Antoinette*.
- W.C. Fields' personal "joke box" containing 100+ handwritten pages of various jokes and wordplays in Fields' hand.
- Original 21-page signed contract between the Marx Brothers and Paramount Pictures for the making of 1933's comedy classic *Duck Soup*.
- Historic early black & white George Reeves "Superman" costume with "muscle" under suit and special effects flying rig from *The Adventures of Superman*.
- Wonderful assortment of Lucille Ball costume pieces and personal effects from *I Love Lucy* and other productions, including her portable makeup table used throughout her career.
- Gloria Swanson's distinctive "Norma Desmond" wing-motif necklace and Best Actress nomination plaque from *Sunset Blvd.*
- Extraordinary assemblage of items from *Forbidden Planet*, including Walter Pidgeon's "Morbis" costume, hero illuminating laser rifle, pistol and force field generator and prehistoric fish artwork outside Morbis' home.
- Ron Howard "Steve's" iconic custom 1958 Chevrolet Impala used throughout *American Graffiti*.
- Henry Winkler "Arthur 'The Fonz' Fonzarelli" signature Triumph motorcycle from *Happy Days*.
- The "Blockade Runner" filming miniature from *Star Wars* (the first spacecraft seen in the film), along with an original Rebel Fleet Trooper helmet and tunic, among many other artifacts from the *Star Wars* universe.
- Screen-used Alien head used in the first *Alien* film with original LOA signed by designer H.R. Giger.
- Amazing collection of weapons and props from *Jaws*, including Robert Shaw "Quint's" harpoon rifle and machete, a yellow shark barrel, Richard Dreyfuss "Hooper's" barrel strobe and underwater light.

These examples represent a mere fraction of the pieces offered in this sale. We are certain there is something here for everyone, and we hope you enjoy perusing the catalog. Our staff is available to answer any questions you may have. Also keep in mind that we are happy to assist those who are interested in consigning. Please contact us anytime via phone and email, and don't forget to visit our website, Facebook and Twitter pages for regular updates.

Thank you for participating and good luck!

A stylized, handwritten signature in black ink, appearing to read 'J. Maddalena'.

*Joseph Maddalena and the PiH staff*

**“CONDITIONS OF SALE”****CONDITIONS OF SALE - AGREEMENT BETWEEN PROFILES IN HISTORY AND BIDDER**Read This Part First

BY EITHER REGISTERING TO BID OR PLACING A BID, THE BIDDER ACCEPTS THESE CONDITIONS OF SALE AND ENTERS INTO A LEGALLY, BINDING, ENFORCEABLE AGREEMENT WITH PROFILES IN HISTORY.

The following terms and conditions constitute the sole terms and conditions under which Profiles in History (“Profiles”) will offer for sale and sell the property described in the Catalog. These Conditions of Sale constitute a binding agreement between the Bidder and Profiles with respect to the auction. By bidding at auction, whether in person, through an agent or representative, by telephone, facsimile, on-line, absentee bid, or by any other form of bid or by any other means, the Bidder acknowledges the thorough reading and understanding of all of these Conditions of Sale, all descriptions of items in the Catalog, and all matters incorporated herein by reference, and agrees to be fully bound thereby.

NO BID MAY BE PLACED IN ANY MANNER UNLESS THE BIDDER HAS FULLY REVIEWED AND AGREES TO ALL OF THE “CONDITIONS OF SALE” EITHER PRINTED IN THE CATALOG OR ON-LINE, AS WELL AS THE TERMS OF THE REGISTRATION FORM. BY PLACING ANY BID, THE BIDDER REPRESENTS AND WARRANTS TO PROFILES THAT HE OR SHE HAS FULLY REVIEWED AND AGREES TO BE BOUND BY ALL OF THESE “CONDITIONS OF SALE” AND THE TERMS OF THE REGISTRATION FORM. WITHOUT SUCH REPRESENTATION, WARRANTY AND AGREEMENT, PROFILES WOULD NOT PERMIT THE BIDDER TO BID.

Bidder and Profiles agree that any agreements between the Bidder and Profiles including but not limited to these Conditions of Sale are entered into in Los Angeles County, California, which is where the agreements are to be performed and the auction to take place, no matter where Bidder is situated and no matter by what means or where Bidder was informed of the auction and regardless of whether catalogs, materials, or other communications were received by Bidder in another location. Both Profiles and the Bidder agree that any disputes under these Conditions of Sale, the subject matter hereof, the entering into, or any aspect of the auction, shall be exclusively governed by California law, and that any and all claims or actions shall be brought and maintained only in Los Angeles County, California in a State or Federal Court to the exclusion of any other venue, locale or jurisdiction. All parties submit to such jurisdiction. Both Bidder and Profiles agree that these provisions are intended to be binding on all parties and that they shall solely control choice-of-law, venue and jurisdiction in the event of any dispute specifically including third party claims and cross-actions brought by either Profiles or Bidder, and that absent such agreement, Profiles would not permit Bidder to bid hereunder. Any violation of the terms of this Paragraph shall entitle the affected party to reasonable attorney fees and litigation costs in addition to all other available remedies, all of which remain reserved. The parties agree that Profiles shall be entitled to present these Conditions of Sale to a court in any jurisdiction other than set forth in this paragraph as conclusive evidence of the parties' agreement, and the parties further agree that the court shall immediately dismiss any action filed in such jurisdiction. Notwithstanding any other provision herein, the prevailing party in any claim, dispute or litigation between the parties shall be entitled to an award of reasonable attorney fees and costs of litigation.

Unless otherwise set forth in the Catalog, all property

will be offered by Profiles solely as agent for the seller or consignor of the property (“Consignor”) and not on its own behalf.

Profiles is in compliance, to the fullest extent possible, with California procedures regarding the bonding of auctioneers.

1. Final Bid Price, Purchase Price and Payment. The term, “Final Bid Price” means the amount of the highest bid acknowledged and acceptable to Profiles. The term, “Purchase Price” means the sum of (1) the Final Bid Price; (2) a premium payable by the successful Bidder (also referred to throughout these Conditions of Sale as “Buyer”) equal to twenty four percent (24%) of the Final Bid Price [discounted to twenty percent (20%) of the Final Bid Price if paid in full in cash or by valid check]; or twenty eight percent (28%) if bid on and won through the internet; (3) applicable taxes (including California and local sales tax and/or compensating use tax based upon the purchase price unless exempted by law and/or where Buyer presents an original, valid resale certificate with a copy for Profiles' records from the California State Board of Equalization); (4) shipping, handling and insurance coverage if requested by Buyer and agreed upon by Profiles. Profiles may accept current and valid VISA, MasterCard, Discover and American Express credit or debit cards for payment but under the express condition that any property purchased by credit or debit card shall not be refundable, returnable, or exchangeable, and that no credit to Buyer's credit or debit card account will be issued under any circumstances. The last sentence constitutes Profiles' “official policy” regarding returns, refunds, and exchanges where credit or debit cards are used. For payment other than by cash, delivery will not be made unless and until full payment has been actually received by Profiles, i.e., check has fully cleared or credit or debit card funds fully obtained.

Profiles has been authorized by the seller or consignor to retain, as partial remuneration, the premium set forth as number (2) in this paragraph. Unless otherwise agreed in a writing signed by Profiles, payment in full is due within seven calendar days of the auction or within five calendar days of the invoice date, whichever is later. PROFILES SHALL HAVE THE RIGHT, AND THE SUCCESSFUL BIDDER HEREBY UNCONDITIONALLY AND IRREVOCABLY PRE-AUTHORIZES PROFILES, TO CHARGE FROM AND COLLECT ALL AMOUNTS OWED FROM ALL CREDIT AND/OR DEBIT ACCOUNTS IDENTIFIED TO PROFILES BY THE SUCCESSFUL BIDDER PRIOR TO BIDDING IN THE EVENT THAT THE SUCCESSFUL BIDDER DOES NOT MAKE TIMELY PAYMENT UNDER THESE CONDITIONS OF SALE. IN SUCH EVENT, THE SUCCESSFUL BIDDER AUTHORIZES PROFILES TO COLLECT ALL AMOUNTS OWED FROM ANY OF SAID ACCOUNTS, AND THE SUCCESSFUL BIDDER SHALL NOT CONTEST ANY SUCH CREDIT OR DEBIT ACCOUNT CHARGE ON THE GROUND THAT PROFILES WAS NOT SO AUTHORIZED.

2. Title. On the fall of the auctioneer's hammer, title to the offered lot will pass to the highest bidder acknowledged by the auctioneer but fully subject to Buyer's compliance with all of the terms of the Conditions of Sale and the Registration Form.

3. Rights Reserved. Profiles reserves the right to withdraw any lot before or at the time of the auction, and/or to postpone the auction of all or any lots or parts thereof, for any reason. Profiles shall not be liable to any Bidder in the event of such withdrawal or postponement under any circumstances. Profiles reserves the right to refuse to accept bids from anyone.

4. Auctioneer's Discretion. Profiles shall determine opening bids and bidding increments. The auctioneer has the right in its absolute discretion to reject any bid in the event of

dispute between bidders or if the auctioneer has doubt as to the validity of any bid, to advance the bidding at its absolute discretion and to determine the successful bidder in the event of a dispute between bidders, to continue the bidding or to reoffer and resell the lot in question. In the event of a dispute after the sale, Profiles' record of final sale shall be conclusive. The auctioneer also may reject any bid and withdraw the lot from sale if the auctioneer decides either that any opening bid is below the reserve (see paragraph 5 below) of the lot or article or that an advance is insufficient. Unless otherwise announced by the auctioneer at the time of sale, no lots may be divided for the purpose of sale.

5. Reserves. Lots may be subject to a reserve which is the confidential minimum price below which the lot will not be sold. Although the auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller, Profiles reserves the right to protect the reserve by bidding through the auctioneer and continuing to bid on behalf of the seller up to the reserve amount either through consecutive bids or by placing bids in response to other bidders. Consignors may not bid on their own lots or property. If the consignor is indebted to or has a monetary guarantee from Profiles in certain circumstances, Profiles may have an interest in an offered lot and the proceeds therefrom apart from Profiles' commissions, and Profiles may bid thereon to protect such interest. In such instance, Profiles is entitled to its standard commission rate when a lot is “bought-in” to protect its interest.

6. Risk and Responsibility; Agency. The buyer shall, once deemed the highest bidder on the fall of the auctioneer's hammer, bear all risk and responsibility for the lot, and neither Profiles, its agents nor employees, shall thereafter be liable for any loss or damage to the property. The buyer will also be required to sign a confirmation of purchase at such time if requested by the auctioneer. All bidders are deemed to be acting as principals unless Profiles acknowledges in writing prior to the auction that the bidder is acting as agent for another party. In the absence of such written acknowledgment, the bidder guarantees payment of the Purchase Price of a successful bid.

7. Possession and Removal; Charges. No portion of any lot may be removed from the premises or possession transferred to Buyer unless Buyer has fully complied with these Conditions of Sale and the terms of the Registration Form, and unless and until Profiles has received the Purchase Price funds in full. Notwithstanding the above, all property must be removed from the premises by Buyer at his or her sole expense not later than seven (7) calendar days from the invoice date. If all or any property has not been so removed within that time, in addition to any other remedies available to Profiles all of which are reserved, a handling charge of one percent (1%) of the Purchase Price per month will be assessed and payable to Profiles by Buyer, with a minimum of five percent (5%) assessed and payable to Profiles by Buyer for any property not removed within sixty (60) days. Profiles shall additionally have the option, in its sole discretion, of transferring any of such property to a public warehouse at the full risk and expense of Buyer. Profiles, in addition, reserves the right to impose a late charge of fifteen percent (15%) per year on the Purchase Price if Buyer does not make full payment in accordance herewith. Profiles and Buyer acknowledge and agree that these charges are reasonably imposed to partially compensate Profiles for losses and expenses associated with any such delays.

8. Off-Site Bidding. Bidding by telephone, facsimile-transmission (fax-in), on-line, or absentee bidding (advance written bids submitted by mail) are offered solely as a convenience and permitted subject to advance arrangements, availability, and Profiles' approval which shall be exercised at Profiles' sole discretion. Neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. In order to be considered for off-site bidding in any manner, Bidders

must comply with all of these Conditions of Sale and the terms contained on the Registration Form.

**9. Profiles' Remedies.** Failure of the Bidder/Buyer to comply with any of these Conditions of Sale or the terms of the Registration Form, is an event of default. In such event, Profiles may, in addition to any other available remedies specifically including the right to hold the defaulting Bidder/Buyer liable for the Purchase Price or to charge and collect from the defaulting Bidder/Buyer's credit or debit accounts as provided for elsewhere herein: (a) cancel the sale, retaining any payment made by the Buyer as damages (the Bidder/Buyer understands and acknowledges that Profiles will be substantially damaged should such default occur, and that damages under sub-part (a) are necessary to compensate Profiles for such damages); (b) resell the property without reserve at public auction or privately; (c) charge the Bidder/Buyer interest on the Purchase Price at the rate of one and one-half per cent (1.5%) per month or the highest allowable interest rate; (d) take any other action that Profiles, in its sole discretion, deems necessary or appropriate to preserve and protect Profiles' rights and remedies. Should Profiles resell the property, the original defaulting buyer shall be liable for the payment of any deficiency in the purchase price and all costs and expenses associated therewith, including but not limited to warehousing, sales-related expenses, reasonable attorney fees and court costs, commissions, incidental damages and any other charges due hereunder which were not collected or collectable.

In the event that such buyer is the successful bidder on more than one lot and pays less than the purchase price for the total lots purchased, Profiles shall apply the payment received to such lot or lots that Profiles, in its sole discretion, deems appropriate. If Profiles does not exercise such discretion, the lots to which the payment shall be applied will be in descending order from the highest purchase price to the lowest.

Any buyer failing to comply with these Conditions of Sale shall be deemed to have granted Profiles a security interest in, and Profiles may retain as collateral such security for such buyer's obligations to Profiles, any property in Profiles' possession owned by such buyer. Profiles shall have the benefit of all rights of a secured party under the Uniform Commercial Code (U.C.C.) as adopted by the state of California.

**10. Warranties.** Profiles does not provide any warranties to Bidders or Buyers, whether express or implied, beyond those expressly provided for in these Conditions of Sale. All property and lots are sold "as is" and "where is". By way of illustration rather than limitation, neither Profiles nor the consignor makes any representation or warranty, expressed or implied, as to merchantability or fitness for intended use, condition of the property (including any condition report), correctness of description, origin, measurement, quality, rarity, importance, exhibition, relevance, attribution, source, provenance, date, authorship, condition, culture, genuineness, value, or period of the property.

Additionally, neither Profiles nor the consignor makes any representation or warranty, express or implied, as to whether the Buyer acquires rights in copyright or other intellectual property (including exhibition or reproduction rights) or whether the property is subject to any limitations such as 'droit morale' (moral rights) or other rights affecting works of art. Bidder/Buyer acknowledges and agrees that if the property embodies any copyright, trademark, or other intellectual property, by the purchase of such property, Buyer/Bidder is not acquiring any interest in any copyright, trademark or other intellectual property that may be embodied or reflected in such property, but is acquiring only such physical embodiment and/or reflection. Profiles does not make any representation or warranty as to title. All descriptions, photographs, illustrations, and terminology including but not limited to words describing condition (including any condition reports requested by Bidder),

authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition, and relevance, used in the catalog, bill of sale, invoice, or anywhere else, represent a good faith effort made by Profiles to fairly represent the lots and property offered for sale as to origin, date, condition, and other information contained therein; they are statements of opinion only. They are not representations or warranties and Bidder agrees and acknowledges that he or she shall not rely on them in determining whether or not to bid or for what price. Price estimates (which are determined well in advance of the auction and are therefore subject to revision) and condition reports are provided solely as a convenience to Bidders and are not intended nor shall they be relied on by Bidders as statements, representations or warranties of actual value or predictions of final bid prices. Bidders are accorded the opportunity to inspect the lots and to otherwise satisfy themselves as to the nature and sufficiency of each lot prior to bidding, and Profiles urges Bidders to avail themselves accordingly. Lots and property are not returnable to Profiles for any reason except under Buyer's limited Remedies set forth in Section 13 below and under the express terms and conditions of Section 13.

**11. Limitation of Damages.** In the event that Profiles is prevented for any reason from delivering any property to Buyer or Buyer is otherwise dissatisfied with the performance of Profiles, the liability, if any, of Profiles, shall be limited to, and shall not exceed, the amount actually paid for the property by Buyer. In no event shall Profiles be liable for incidental, special, indirect, exemplary or consequential damages of any kind, including but not limited to loss of profits, value of investment or opportunity cost.

**12. Unauthorized Statements.** Under no circumstances is any employee, agent or representative of Profiles authorized by Profiles to modify, amend, waive or contradict any of these Terms and Conditions, any term or condition set forth on the Registration Form, any warranty or limitation or exclusion of warranty, any term or condition in either the Registration Form or these Terms and Conditions regarding payment requirements, including but not limited to due date, manner of payment, and what constitutes payment in full, or any other term or condition contained in any documents issued by Profiles unless such modification, amendment, waiver or contradiction is contained in a writing signed by all parties. Any statements, oral or written, made by employees, agents or representatives of Profiles to Bidder, including statements regarding specific lots, even if such employee, agent or representative represents that such statement is authorized, unless reduced to a writing signed by all parties, are statements of personal opinion only and are not binding on Profiles, and under no circumstances shall be relied on by Bidder as a statement, representation or warranty of Profiles.

**13. Buyer's Remedies.** This section sets forth the sole and exclusive remedies of Buyer in conformity with Sections 10 ("Warranties") and 11 ("Limitation of Damages") herein, and is expressly in lieu of any other rights or remedies which might be available to Buyer by law. The Buyer hereby accepts the benefit of the consignor's warranty of title and any other representations and warranties made by the consignor for the Buyer's benefit. In the event that Buyer proves in writing to Profiles' satisfaction that there was a breach of the consignor's warranty of title concerning a lot purchased by Buyer, Profiles shall make demand upon the consignor to pay to Buyer the Purchase Price (including any premiums, taxes, or other amounts paid or due to Profiles). Should the consignor not pay the Purchase Price to Buyer within thirty days after such demand, Profiles shall disclose the identity of the consignor to Buyer and assign to Buyer all of Profiles' rights against the consignor with respect to such lot or property. Upon such disclosure and assignment, all responsibility and liability, if any, of Profiles with respect to said lot or property shall automatically terminate. Profiles shall be entitled to retain the premiums and

other amounts paid to Profiles - this remedy is as to the consignor only. The rights and remedies provided herein are for the original Buyer only and they may not be assigned or relied upon by any transferee or assignee under any circumstances. Lots containing ten or more items are not returnable under any circumstances. The exercise of rights under this Section 13 must be made, if at all, within thirty (30) days of the date of sale.

**14. Profiles' Additional Services.** For Buyers who do not remove purchased property from Profiles' premises, Profiles, in its sole discretion and solely as a service and accommodation to Buyers, may arrange to have purchased lots packed, insured and forwarded at the sole request, expense, and risk of Buyer. Profiles assumes no and disclaims all responsibility and liability for acts or omissions in such packing or shipping by Profiles or other packers and carriers, whether or not recommended by Profiles. Profiles assumes no and disclaims all responsibility and liability for damage to frames, glass or other breakable items. Where Profiles arranges and bills for such services via invoice or credit card, Profiles will include an administration charge.

**15. Headings.** Headings are for convenience only and shall not be used to interpret the substantive sections to which they refer.

**16. Entire Agreement.** These Conditions of Sale constitute the entire agreement between the parties together with the terms and conditions contained in the Registration Form. They may not be amended, modified or superseded except in a signed writing executed by all parties. No oral or written statement by anyone employed by Profiles or acting as agent or representative of Profiles may amend, modify, waive or supersede the terms herein unless such amendment, waiver or modification is contained in a writing signed by all parties. If any part of these Conditions of Sale are for any reason deemed invalid or enforceable, the remaining portions shall remain fully enforceable without regard to the invalid or unenforceable provisions.

## **AUCTION GENERAL GUIDELINES**

### **CONDITIONS OF SALE**

Before you bid, you must read the Conditions of Sale, immediately preceding these pages. They represent a contract between Profiles and you, and they contain important terms and conditions such as jurisdiction, payment terms, warranties and remedies. The Conditions of Sale are controlling over these general guidelines in the event of any conflicts between their respective terms.

### **ESTIMATE PRICES**

In addition to descriptive information, each entry in the catalog includes a price range which reflects opinion as to the price expected at auction. These are based upon various factors including prices recently paid at auction for comparable property, condition, rarity, quality, history, provenance. Estimates are prepared well in advance of the sale and subject to revision. Estimates do not include the buyer's premium or sales tax (see under separate heading). See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on estimated prices.

### **RESERVES**

The reserve is the minimum price the seller is willing to accept and below which a lot will not be sold. This amount is confidential and will not exceed the low pre-sale estimate.

### **OWNED OR GUARANTEED PROPERTY**

Profiles in History generally offers property consigned by others for sale at public auction; occasionally, lots are offered that are the property of Profiles in History.

### **BUYER'S PREMIUM AND SALES TAX**

The actual purchase price will be the sum of the final bid price plus the buyer's premium of twenty four percent (24%) of the hammer price (discounted to 20% when full



payment is made in cash or by valid check); or twenty eight percent (28%) if bid on and won through the internet. California sales tax shall automatically be added to the purchase price unless exempted.

#### BEFORE THE AUCTION

You may attend pre-sale viewing for all of our auctions at no charge. All property to be auctioned is usually on view for several days prior to the sale. You are encouraged to examine lots thoroughly. You may also request condition reports (see below). Profiles in History's staff are available at viewings and by appointment.

#### HOURS OF BUSINESS

Profiles in History is open from 8 a.m. to 5 p.m. on weekdays. The viewing schedule for the auction is published in the front of the auction catalog.

#### CONDITION REPORTS

If you wish to obtain additional information on a particular lot, or cannot appear at the viewing, Profiles in History may provide, upon request, a condition report. We remind prospective buyers that descriptions of property are not warranted and that each lot is sold "as is" in accordance with the terms of the limited warranty. Condition reports, as other descriptions of property, are not warranted; they are only provided as a service to interested clients. Neither Profiles in History nor the consignor make any express or implied representation or warranty concerning the condition of any lot offered for sale; any information furnished does not modify or negate the limited warranty contained in the Conditions of Sale. See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on condition reports.

#### REGISTRATION

If you are planning to bid at auction, you will need to register with us. Please arrive 30 or 45 minutes before the sale to complete bidder registration and to receive a numbered paddle to identify you if you are the successful bidder. If you are a new client, or if you have not made a recent purchase at Profiles in History, you may be asked to supply bank and/or other credit references when you register. To avoid any delay in the release of your purchases, we suggest that you pre-arrange check or credit approval. If so, please contact Profiles in History at (310) 859-7701 or by fax at (310) 859-3842.

You must acknowledge having read your agreement with all of the Conditions of Sale prior to your registration and prior to your bidding on any lot.

#### THE AUCTION

All auctions are open to registered bidders only. You must register to bid or otherwise participate.

#### BIDDING

Property is auctioned in consecutive numerical order, as it appears in the catalog. The auctioneer will accept bids from those present in the salesroom or absentee bidders participating by telephone, internet or by written bid left with Profiles in History in advance of the auction. The auctioneer may also execute bids on behalf of the consignor to protect the reserve, either by entering bids in response to salesroom, telephone or absentee bids. Under no circumstances will the auctioneer place any bid on behalf of the consignor at or above the reserve. The auctioneer will not specifically identify bids placed on behalf of the consignor to protect the reserve.

#### BIDDING INCREMENTS

See registration page.

#### ABSENTEE BIDS

If you cannot attend an auction, it is possible to bid by other means. The most common is the absentee bid, sometimes called an "order bid." Absentee bids are written instructions from you directing Profiles in History to bid

for you on one or more lots up to a maximum amount you specify for each lot. Profiles in History staff will execute your absentee bid as reasonably as possible, taking into account the reserve price and other bids. There is no charge for this service. If identical bids are submitted by two or more parties, the first bid received by Profiles in History will take preference. The auctioneer may execute bids for absentee bidders directly from the podium, clearly identifying these as order bids. Absentee Bid Forms are available in the back of every auction catalog and also may be obtained at any Profiles in History location. See Conditions of Sale and Registration Form for absentee bid details.

#### TELEPHONE BIDS

It is also possible to bid by telephone if you cannot attend an auction. Arrangements should be confirmed at least one day in advance of the sale with Profiles in History at (310) 859-7701. Profiles in History staff will execute telephone bids from designated areas in the salesroom. See Conditions of Sale and Registration Form for telephone bid details.

#### INTERNET BIDS

Profiles in History is pleased to offer live Internet bidding at [www.profilesinhistory.com](http://www.profilesinhistory.com). To ensure proper registration, those Bidders intending to bid via the Internet must visit this site and register accordingly at least one full day prior to the actual auction. Please be aware that there is a minimum 3-second delay in the audio and visual feeds, which may confuse some bidders. If you have questions about this feature, please call Profiles in History well in advance of the auction. Winning bidders will be notified by Profiles in History. Profiles in History is not and cannot be responsible or liable for any problems, delays, or any other issues or problems resulting out of use of the Internet generally or specifically, including but not limited to transmission, execution or processing of bids.

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### **IMPORTANT NOTE TO PROSPECTIVE BIDDERS AND DISCLAIMER:**

**Please note that all items in this catalog are sold in "as is" condition.** We do our best to properly describe all materials herein, but normal wear and tear is common due to the fragile nature of the items including their age and use in film and TV productions. We are not responsible for a zipper not working, a piece missing from a prop, etc. Tears or alterations to the fabric or original design of a costume, or broken/missing pieces to a prop are to be expected. While many of the props, costumes and other memorabilia are currently displayable in their present condition, these items may require restoration to be returned to their pre-production/screen-used state. Many of the items featured have been modified and altered for subsequent productions and may differ from the original production usage.

The term "working prop" denotes that the prop was originally made to do something unlike a static prop. This does not mean that the prop works today, although in many circumstances it may be possible to have the prop restored to its original configuration.

**WE STRONGLY ENCOURAGE YOU TO EITHER PREVIEW THE ITEMS BEFORE BIDDING, OR CALL FOR A MORE SPECIFIC CONDITION REPORT ON ITEMS OF INTEREST.**

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**1. EARLY CHILDHOOD PORTRAIT OF BUSTER KEATON USED FOR A NEWS-PAPER ARTICLE.** (ca. 1889) Vintage original 4 x 6 in. gelatin silver black and white photograph featuring a 3-4 year old Buster Keaton in his earliest childhood Vaudeville days, posed with dapper suit, bowler hat and bamboo cane. The photograph has been heavily retouched overall by a newspaper art department. The surface of the photo exhibits soiling, wear and considerable handling. There is a crack that runs the horizontal length of the left side, but doesn't penetrate the verso. Faint grease pencil writing in the upper border not affecting the image. Verso exhibits multiple date stamps ranging from 1921 to 1932. Pencil notations and two newspaper clippings, including use of the photo, affixed. Photographer's stamp present but obscured by a clipping. The last name "Rice" still legible. In vintage fair condition. **\$200 - \$300**



**2. WILLIAM S. HART (5) VINTAGE PHOTOGRAPHS.** (ca. 1907-1920s) Collection of vintage gelatin silver (5) 8 x 10 in. photographs of silent film actor William S. Hart dressed in cowboy character costume in posed portraits and studio set images. Including (2) portraits of the actor sitting cross-legged with some children's toys, (1) at a saloon bar, (1) poised in front of a stagecoach and (1) production still labeled Breed of Men (Paramount, 1919). Exhibiting some toning, age and handling. In vintage good condition. **\$200 - \$300**



**3. COLLECTION OF (10) VINTAGE PRODUCTION PHOTOGRAPHS FOR FROM THE MANGER TO THE CROSS.** (Kalem/General Film, 1912) Collection of ten (10) gelatin silver semi-gloss 7.5 x 10 in. sepia tone photographs, mounted to 10 x 12 in. black card stock. They feature principal cast members from the film including Robert Henderson-Bland "Jesus, the man," Gene Gauntier "The Virgin Mary," Montague Sidney "Joseph," Alice Hollister "Mary Magdalene" and others. Some exhibit chipping and edge tears, two with lower left corners missing. Original material from this film is exceedingly rare. **\$200 - \$300**

**4. LILLIAN GISH NUDE PHOTOGRAPHIC STUDY BY K. O. RAHMN.** (ca. 1910s) Extremely rare vintage gelatin silver sepia tone matte 8.5 x 6.5 in. photographic print with an image size of 6 x 4 in. on double-weight paper with embossed margins of a fully-nude Lillian Gish in repose at water's edge of a natural pond by Karl Olaf Rahmn, chief photographer of the Mary Pickford Company. With toning and soiling to outer edge of beveled paper, not affecting image. In vintage fine condition. **\$1,000 - \$1,500**





**5. ALFRED CHENEY JOHNSTON OVER-SIZE NUDE ZIEGFELD GIRL GLAMOUR PHOTOGRAPHIC PRINT.** (ca. 1915/printed ca. 1960s) Vintage oversize gelatin silver 16 x 19 in. black and white photograph on double-weight paper. Featuring a Ziegfeld Follies girl, nude but for gold heels, with her head under the bonnet of an antique camera on tripod against a tapestry backdrop. Alfred Cheney Johnston inkstamp on the verso. Exhibiting minor edge wear and bottom left corner creasing not affecting the image. In overall, vintage very good condition. **\$200 - \$300**



**8. THEDA BARA VINTAGE PHOTOGRAPHIC PORTRAIT BY ST. ELMO BOYCE.** (ca. 1910s) Vintage gelatin silver double-weight 7.25 x 9.5 in. glossy photograph of Theda Bara sitting in a bay window by St. Elmo Boyce. Retaining studio inkstamp and photo credit as well as studio typed P. R. notes on the verso, which have left a slight impression on the recto. Minor soiling. In generally very good to fine condition. **\$200 - \$300**



**6. FAMOUS PLAYERS FILM CO. EXECUTIVES OVERSIZE PHOTOGRAPH.** (1914) Gelatin silver double-weight glossy 13 x 9.75 in. photograph. Featuring the staff of the Famous Players Film Company at Edwin Porter and Hugh Ford's "Bon Voyage" party. **\$200 - \$300**



**9. THEDA BARA (2) VINTAGE PHOTOGRAPHS FROM *TWO ORPHANS* AND *LA BELLE RUSSE*.** (Fox Film Corp., 1915/1919) Collection of (2) gelatin silver single-weight and double-weight 8 x 10 in. production photos including (1) Theda Bara as "Henriette" in *Two Orphans*, and (1) Theda Bara as "Fleurette Sackton" in *La Belle Russe*. With minor wear and some studio stamps on verso. From very good to fine condition. **\$200 - \$300**



**7. THEDA BARA VINTAGE PHOTOGRAPH FROM *SALOME*.** (Fox Film Corp., 1918) Vintage gelatin silver double-weight matte finished sepia 8 x 10 in. photograph of Theda Bara as the title character in *Salome*. Minor silvering to edges and very light corner bumping. In fine condition. **\$300 - \$500**



**10. PEARL WHITE VINTAGE OVERSIZE PHOTOGRAPHIC PORTRAIT.** (ca. 1923) Gelatin silver, double-weight matte finish 10 x 11.75 with borders trimmed. Depicting actress Pearl White in period costume and contemplative pose. Exhibiting silvering to edges and some writing on the verso. Overall in vintage fine condition. **\$200 - \$300**



**11. COLLEEN MOORE (3) OVER-SIZE VINTAGE PHOTOGRAPHIC PORTRAITS.** (1920s) Collection of (3) vintage gelatin silver double-weight glossy photographs approx. from 11 x 14 in. of Colleen Moore including one attributed to Henry Freulich. With only very minor handling. In overall very fine condition. **\$200 - \$300**



**12. MARY PICKFORD INITIALED LARGE FORMAT PUBLICITY PHOTOGRAPHIC PORTRAIT BY EDWIN BOWER HESSER.** (ca. 1920s) Vintage gelatin silver 10.25 x 13.25 in. double-weight photographic portrait of silent film star Mary Pickford. Featuring a sepia tone image of the star. Printed by the photographer Edwin Bower Hesser for approval for publicity by Mary Pickford. Approved on the verso in pencil by Mary Pickford, "OK, MP". The matte print features deckled edges. With minor silvering. In overall, vintage very good to fine condition. **\$200 - \$300**

**14. MARY PICKFORD (15) VINTAGE PHOTOGRAPHS FROM DOROTHY VERNON OF HADDON HALL.** (Mary Pickford Co., 1924) Collection of (15) gelatin silver double-weight production stills. Featuring Pickford and cast in spectacular period clothing and the finest theatrical exterior and interior sets. All with Mary Pickford and film title ink stamp on the verso. In uncommonly fine condition. **\$200 - \$300**



**13. MARY PICKFORD (11) VINTAGE PHOTOGRAPHS FROM TESS OF THE STORM COUNTRY.** (Mary Pickford Co., 1922) Collection of (11) gelatin silver single- and double-weight production photographs ranging in size from 7.25 x 9.25 in. to 8 x 10 in. Featuring Mary Pickford and cast in posed studio photos, including (2) posed portraits of Pickford in character. With (1) photo exhibiting tape on the verso, not affecting the recto. Condition ranges from fine to very fine. **\$200 - \$300**



**15. MARY PICKFORD (40) VINTAGE PHOTOGRAPHS FROM LITTLE ANNIE ROONEY.** (Mary Pickford Co., 1925) Collection of (40) gelatin silver single-weight and double-weight 8 x 10 in. production photographs of Mary Pickford and cast of *Little Annie Rooney*. Featuring a variety of locations and sets. Condition ranges from very good to fine. **\$400 - \$600**





**16. OLIVE BORDEN VINTAGE PHOTOGRAPHIC PORTRAIT IN *YELLOW FINGERS*.** (Fox, 1926) Gelatin silver glossy 8 x 10 in. photographic portrait of silent film star Olive Borden in *Yellow Fingers*. Signed in the negative by photographer Autrey. Featuring "The Joy Girl" in a revealing tropical-inspired costume. Displaying studio stamp and writing on the verso. Exhibiting minor toning. In vintage fine condition. **\$200 - \$300**



**17. GILDA GRAY VINTAGE OVERSIZE PHOTOGRAPHIC GLAMOUR PORTRAIT.** (ca. 1920s) Vintage gelatin silver double-weight glossy 11 x 14 in. photograph of Gilda Gray in an image used to promote her stage appearances. Mild waviness to upper border and minor handling. PR information typed on the verso. In very good to fine condition. **\$200 - \$300**



**18. RUDOLPH VALENTINO (2) VINTAGE PHOTOGRAPHS.** (ca.1920s) Set of (2) gelatin silver photographic portraits of Rudolph Valentino. Including (1) single-weight 8 x 10 in. photo of Rudolph Valentino as a vagabond, and (1) double-weight 7.5 x 9.25 in. ¾-view production portrait of Valentino in period military uniform. Double-weight photo is in very fine condition. Single-weight portrait exhibits some age and handling. **\$300 - \$500**



**20. RUTH ETTING VINTAGE OVERSIZE PHOTOGRAPHIC PORTRAIT BY ALFRED CHENEY JOHNSTON.** (ca. 1920s) Vintage gelatin silver double-weight glossy 11 x 14 in. photograph of Ziegfeld Follies star Ruth Etting by Alfred Cheney Johnston. Retaining photographer's inkstamp and radio promo snipe on the verso. Exhibiting minor surface wear and handling. In very good to fine condition. **\$200 - \$300**



**19. RUDOLPH VALENTINO VINTAGE OVERSIZE PHOTOGRAPH FROM *THE EAGLE*.** (ca. 1920s) Vintage silver bromide double-weight matte 14 x 17 in. (image size 10.25 x 13.25 in.) production photograph of Rudolph Valentino as "Vladimir Dubrovsky" and Vilma Banky as "Mascha Troekoureff" in *The Eagle* by Neilson Smith with his signature on the recto. Minor handling. In vintage very good to fine condition. **\$300 - \$500**



**21. RAMON NAVARRO (19) VINTAGE PHOTOGRAPHS FROM *THE ROAD TO ROMANCE*.** (MGM, 1927) Collection of (19) gelatin silver double-weight matte finish 8 x 10 in. sepia tone photographs. Featuring exotic matinee idol Ramon Navarro. Originally from the collection of director John S. Robertson. **\$300 - \$500**





**22. RAMON NAVARRO VINTAGE PHOTOGRAPHIC PORTRAIT BY GEORGE HURRELL.** (ca. 1920s) Gelatin silver double-weight 8 x 10 in. glossy photographic portrait of Ramon Navarro in felt hat and sweater tied around his neck by Hurrell. Retaining studio and photographer's ink stamp on the verso. Exhibiting minor, barely-perceptible horizontal crease running through the center of the photo. Otherwise, in fine condition. **\$200 - \$300**



**25. NORMA SHEARER AND IRVING THALBERG (2) VINTAGE OVERSIZE PHOTOGRAPHS.** (ca. 1920s) Set of (2) vintage gelatin silver double-weight matte 11 x 14 in. photographic portraits of Irving Thalberg and Norma Shearer. Mildly and evenly toned with minor corner loss and bumping. Pencil notations on the verso. Overall in very good condition. **\$300 - \$500**



**23. LILLIAN GISH (16) VINTAGE PHOTOGRAPHS FROM ANNIE LAURIE.** (MGM, 1927) Collection of (16) gelatin silver double-weight matte finish 8 x 10 in. sepia tone production photographs of Lillian Gish and cast on exterior and interior sets. Featuring some posed portraits and spectacular costuming and production design. **\$200 - \$300**



**26. NORMA SHEARER VINTAGE OVERSIZE PHOTOGRAPHIC PORTRAIT BY HURRELL.** (ca. 1920s) Vintage gelatin silver double-weight semi-gloss 11 x 14 in. photograph of Norma Shearer by Hurrell. With photographer's embossed blindstamp on the lower right corner and inkstamp on the verso. In very fine condition. **\$400 - \$600**



**24. LOUIS B. MAYER AND FAMILY (4) OVERSIZE VINTAGE PHOTOGRAPHS.** (ca. 1920s) Collection of (4) double-weight 11 x 14 in. photographic portraits, (2) matte finish and (2) glossy, of Louis B. Mayer and family. Including (2) wedding photos of Mayer's Daughter, (1) family sitting room portrait by Ruth Harriet Louise, and a head-and-shoulders shot of Louis B. Mayer himself by Clarence Sinclair Bull. Exhibiting handling, some corner loss not affecting image and very minor soiling. In overall very good condition. **\$200 - \$300**



**27. HURRELL (2) VINTAGE OVERSIZE GLAMOUR PHOTOGRAPHS.** (ca. 1920s) Set of (2) vintage gelatin silver double-weight matte 11 x 14 in. photographic portraits of an unknown actress by Hurrell. Exhibiting minor silvering and soiling. With Hurrell embossed blindstamp in lower right corners. In vintage very good condition. **\$200 - \$300**



**29. MAE MURRAY VINTAGE OVERSIZE PHOTOGRAPH FOR *THE MERRY WIDOW*.** (MGM, 1925) Gelatin silver double-weight matte 11 x 14 in. print of exotic silent film star Mae Murray for Erich von Stroheim's ultra-decadent *The Merry Widow*. In vintage fine condition. **\$300 - \$500**



**28. CECIL B. DEMILLE'S PERSONAL COLLECTION OF (125+) PHOTOGRAPHS FROM *THE TEN COMMANDMENTS*.** (Paramount, 1923) Set of (2) 3-ring binders containing Cecil B. DeMille's personal collection of (125+) production photographs. Ranging in size from 7.4 x 9.4 in. to 8 x 10 in. from *The Ten Commandments*. Includes photographic herald and 14-page 9 x 12 in. premiere program. All in vintage very good condition. **\$3,000 - \$5,000**





**30. KOSLOFF BALLET COMPANY DANCER ANNA SHEARER VINTAGE PRESS PHOTOGRAPH TITLED "DEFIES LAWS OF GRAVITY".** (ca. 1925) Original gelatin silver photographic 9.75 x 8 in. black and white print of Prima Ballerina Anna Shearer from a Theodore Kosloff Ballet Company production. Featuring Shearer leaping across an outdoor setting. Retaining studio snipe on the verso and press inkstamps dated "Feb. 6, 1925". With light cropping pencil marks and photo retouching on the figure. Exhibiting signs of age and with light curling of edges not affecting the image. In vintage, fine condition. **\$200 - \$300**



**31. METROPOLIS VINTAGE PRODUCTION PHOTOGRAPH.** (UFA, 1927) Vintage gelatin silver glossy 8 x 10 in. production photograph of a dramatic scene from *Metropolis*. With Paramount slug printed in bottom border. Minor handling and bumped corners and tape remnants on the verso. In vintage very good condition. **\$200 - \$300**



**32. SUNRISE VINTAGE PRODUCTION PHOTOGRAPH.** (Fox Film Corp., 1927) Vintage silver bromide matte textured paper 8 x 10 in. photograph from F.W. Murnau's expressionistic classic *Sunrise*. An extraordinary iconic and atmospheric scene from this great film. In vintage very fine condition. **\$200 - \$300**



**33. SILENT FILMS (51) VINTAGE PRODUCTION PHOTOGRAPHS INCLUDING MARION DAVIES, WILL ROGERS, MABEL NORMAND, WILLIAM HAINES, AND OTHERS.** (ca. 1920s) Collection of (51) vintage gelatin silver single-weight and double-weight production photographs from silent films ranging in size from 4.5 x 5.75 in. to 8 x 10 in. Including Marion Davies, Will Rogers, Mabel Normand, William Haines, Alice White, Josef von Sternberg, Mack Sennett and others. Some photos retain studio snipes, notation and residual mounting materials on the verso. Others exhibit 2-hole punches at the borders. Overall ranging from vintage good to fine condition. **\$300 - \$500**



**34. ANNA MAY WONG VINTAGE OVERSIZE PHOTOGRAPHIC PORTRAIT BY CLARENCE SINCLAIR BULL FROM MR. WU.** (MGM, 1927) Vintage gelatin silver double-weight semi-gloss 10.5 x 13.5 in. photograph of Anna May Wong as "Loo Song" by Clarence Sinclair Bull from *Mr. Wu*. Retaining studio snipe and photographer's inkstamp on the verso. Minor silvering and soiling. In vintage very good to fine condition. **\$600 - \$800**





**35. ANNA MAY WONG VINTAGE PHOTOGRAPHIC PORTRAIT BY OTTO DYAR.** (ca. 1920s) Vintage gelatin silver double-weight matte 11 x 14 in. photograph of Anna May Wong by Otto Dyar. With photographer's embossed blindstamp in the lower right corner. With "Anna May Wong" written in the lower left corner in an unknown hand. Otherwise in very fine condition. **\$300 - \$500**



**36. LOUISE BROOKS VINTAGE PHOTOGRAPH FROM THE SHOW OFF.** (Famous Players-Lasky, 1926), Vintage gelatin silver glossy 8 x 10 in. production photograph, mounted to muslin key-book backing, of Louise Brooks as "Clara" in *The Show Off*. With a pinhole over supporting cast-mate's head and minor rippling to the lower right corner emulsion. Overall, in vintage very good condition. **\$600 - \$800**



**37. LOUISE BROOKS VINTAGE PHOTOGRAPH FROM BEGGARS OF LIFE.** (Paramount, 1928) Vintage gelatin silver glossy 8 x 10 in. production photograph of Louise Brooks as "Nancy" dressed as a boy in *Beggars of Life*. With studio slug in the lower border. Exhibiting minor soiling. In vintage fine condition. **\$400 - \$600**



**38. LOUISE BROOKS VINTAGE PHOTOGRAPHIC PORTRAIT FROM BEGGARS OF LIFE.** (Paramount, 1928) Vintage gelatin silver glossy 8 x 10 in. production photograph of Louise Brooks as "Nancy" dressed as a boy holding a Hobo language sign in *Beggars of Life*. With studio snipe and inkstamp on the verso. Exhibiting minor corner bumping and light soiling. In vintage fine condition. **\$800 - \$1,200**



**39. LOUISE BROOKS VINTAGE PHOTOGRAPHIC PORTRAIT.** (ca. 1920s) Vintage gelatin silver glossy 8 x 10 in. photograph of Louise Brooks mounted to muslin keybook backing. With barely perceptible emulsion spotting to upper right corner and minor soiling. Otherwise, in very good condition. **\$300 - \$500**



**40. LOUISE BROOKS VINTAGE PHOTOGRAPH.** (Paramount, 1927) Gelatin silver 8 x 10 in. photographic portrait for Louise Brooks' general publicity (as opposed to a specific film) in this period-style frontier girl outfit. In very fine condition. **\$400 - \$600**



**41. LOUISE BROOKS VINTAGE PHOTOGRAPH.** (ca. 1920s) Vintage gelatin silver glossy 8 x 10 in. photograph, mounted to muslin keybook backing, of Louise Brooks. In very fine condition. **\$300 - \$500**



**43. CLARA BOW VINTAGE PHOTOGRAPH BY EUGENE ROBERT RICHELLE FROM *WINGS* FROM HER PERSONAL COLLECTION.** (Paramount, 1927) Vintage gelatin silver glossy 8 x 10 in. photograph of Clara Bow from *Wings*. Exhibiting photographer's and studio inkstamp on the verso. Minor handling. In very fine condition. From the personal collection of Clara Bow. **\$300 - \$500**



**42. *PANDORA'S BOX* (9) VINTAGE GERMAN PHOTOGRAPHS INCLUDING (2) WITH LOUISE BROOKS.** (Nero Film, 1929) Collection of (9) German vintage gelatin silver double-weight glossy 3.4 x 4.75 in. production photographs from *Pandora's Box* with (2) picturing Louise Brooks as "Lulu". Originally from the personal archive of lead actor Francis Lederer. Photos have unevenly trimmed borders. Some exhibit minor spotting to emulsion not affecting image. With some typed and handwritten notation on the verso. Overall in vintage very good to fine condition. **\$600 - \$800**



**45. CLARA BOW OVERSIZE VINTAGE PHOTOGRAPHIC PORTRAIT.** (ca. 1920s) Vintage gelatin silver double-weight linen-textured paper sepia 10 x 13 in. photographic portrait of original "it girl" Clara Bow. Exhibiting minor silvering and handling and with a .25 in. break in emulsion on the left border, not affecting the image. In overall very good condition. **\$200 - \$300**



**46. CLARA BOW VINTAGE PHOTOGRAPHIC PORTRAIT BY EUGENE ROBERT RICHEL FROM *THREE WEEKENDS* FROM HER PERSONAL COLLECTION.** (Paramount, 1928) Vintage gelatin silver glossy 8 x 10 in. photograph of Clara Bow as "Gladys O'Brien in *Three Weekends*. With photographer's inkstamp and studio stamp on the verso. With uniform toning, very minor handling and soiling. In fine to very fine condition. From the personal collection of Clara Bow. **\$300 - \$500**



**47. CLARA BOW VINTAGE OVERSIZE PHOTOGRAPHIC PORTRAIT BY CLIFTON KING FOR *DANGEROUS CURVES* FROM HER PERSONAL COLLECTION.** (Paramount, 1929) Vintage gelatin silver double-weight glossy 11 x 14 in. photograph of Clara Bow in clown makeup for *Dangerous Curves*. Exhibiting photographer's inkstamp and studio snipe on the verso. Minor waviness. Otherwise, in very fine condition. From the personal collection of Clara Bow. **\$400 - \$600**



**48. CLARA BOW AND LOTHAR MENDES VINTAGE OVERSIZE PHOTOGRAPHIC PORTRAIT BY CLIFTON KING FOR *DANGEROUS CURVES* FROM HER PERSONAL COLLECTION.** (Paramount, 1929) Vintage gelatin silver double-weight glossy 11 x 14 in. production photograph of Clara Bow in clown makeup with director Lothar Mendes for *Dangerous Curves*. Exhibiting photographer's inkstamp and studio snipe on the verso. Minor waviness. With minor staining and remnant of paper fixed to upper right corner. Otherwise, in very fine condition. From the personal collection of Clara Bow. **\$400 - \$600**



**49. CLARA BOW VINTAGE OVERSIZE PHOTOGRAPHIC PORTRAIT BY HOMMEL FOR *DANGEROUS CURVES* FROM HER PERSONAL COLLECTION.** (Paramount, 1929) Vintage gelatin silver double-weight glossy 11 x 14 in. photograph of Clara Bow in clown makeup for *Dangerous Curves*. Exhibiting photographer's embossed blindstamp in the lower right corner and inkstamp on the verso. In very fine condition. From the personal collection of Clara Bow. **\$400 - \$600**



**50. CLARA BOW VINTAGE PHOTOGRAPHIC PORTRAIT BY EUGENE ROBERT RICHEL FROM HER PERSONAL COLLECTION.** (ca. 1920s) Vintage gelatin silver double-weight matte 11 x 14 in. photograph of Clara Bow in dramatic shadow wearing Asian costume. Exhibiting photographer's embossed blindstamp in lower right corner. Very minor handling. In very fine condition. From the personal collection of Clara Bow. **\$400 - \$600**



**51. CLARA BOW VINTAGE PHOTOGRAPHIC PORTRAIT BY EUGENE ROBERT RICHEL FROM HER PERSONAL COLLECTION.** (ca. 1920s) Vintage silver bromide double-weight semi-gloss 11 x 14 in. on custom textured paper of Clara Bow seated on an art deco-style desk by Eugene Robert Richee. With photographer's blind-stamp in lower right corner. Exhibiting two tiny right margin surface tears. Otherwise, in fine condition. **\$400 - \$600**



**52. CLARA BOW VINTAGE PHOTOGRAPHIC PORTRAIT BY EUGENE ROBERT RICHEL FROM HER PERSONAL COLLECTION.** (ca. 1920s) Vintage gelatin silver double-weight matte 11 x 14 in. photograph of Clara Bow in stunning Asian-themed costume by Eugene Robert Richee. With photographer's embossed blindstamp to lower right corner. With uniform toning, very minor handling and soiling. In fine to very fine condition. From the personal collection of Clara Bow. **\$400 - \$600**



**53. D.W. GRIFFITH (17) VINTAGE PHOTOGRAPHS FROM DRUMS OF LOVE.** (D.W. Griffith Prod., 1928) (17) gelatin silver 8 x 10 in. photographs Exhibiting studio snipes on verso, silvering to some, and light handling and wear. Otherwise, in very good to fine condition. **\$200 - \$300**



**54. GRETA GARBO (6) VINTAGE PHOTOGRAPHS INCLUDING (2) UNUSUAL CANDID NEWS SHOTS.** (ca. 1920s-1930s) Collection of (6) vintage gelatin silver glossy and matte photographs of Greta Garbo ranging in size from 6.4 x 8.4 in. to 8 x 10 in. Some retaining news service snipes and inkstamps on the verso. Otherwise in vintage good to fine condition. **\$200 - \$300**



**55. BABE RUTH (4) VINTAGE PHOTOGRAPHS FROM BABE COMES HOME.** (First National Pictures, 1927) Collection of (4) vintage gelatin silver glossy 8 x 10 in. photographs of Babe Ruth as "Babe Dugan" in *Babe Comes Home*. All retaining studio snipes on the verso. Some with studio slugs in lower border. Some photos exhibit corner loss, creasing, mild waviness and soiling. Overall, in good condition. **\$400 - \$600**





**56. DOLORES DEL RIO VINTAGE OVERSIZE PHOTOGRAPHIC PORTRAIT BY RUTH HARRIET LOUISE.** (Paramount, 1928) Vintage gelatin silver double-weight matte 11 x 14 in. photographic portrait of Dolores del Rio by Ruth Harriet Louise. With photographer's embossed blindstamp in lower right corner and inkstamp on the verso. With tiny corner pinholes and a trace of handling. Overall in vintage very fine condition. **\$200 - \$300**



**57. GARY COOPER VINTAGE KEYBOOK PHOTOGRAPHIC PORTRAIT FOR *LEGION OF THE CONDEMNED*.** (Paramount, 1928) Vintage gelatin silver 8 x 10 in. photograph of Gary Cooper as "Gale Price" in flak helmet and aviator goggles from *Legion of the Condemned*. Tipped to muslin keybook backing. With cracking to lower border not affecting image. In overall vintage fine condition. **\$200 - \$300**



**58. GLORIA SWANSON (2) VINTAGE GLAMOUR PHOTOGRAPHS.** (ca. 1920s) Set of (2) vintage gelatin silver glossy approx. 8 x 10 in. photographs of Gloria Swanson including (1) production photograph tipped to construction paper and (1) production photographic portrait with studio inkstamp on the verso. With minor corner loss and some cracking. Otherwise in vintage fine condition. **\$200 - \$300**



**59. JEAN DARLING "JEAN" PRODUCTION PHOTOGRAPH FROM THE *OUR GANG* SHORT FEATURE "CRAZY HOUSE".** (ca. 1928) Original gelatin silver photographic 7.5 x 9.5 in. black and white print of child actor Jean Darling as "Jean" the Shirley Temple-styled blonde cutie. Featuring Jean Darling in her signature ringlets with a bubble pipe on a set filled with balloons, a milk pitcher and mug. Exhibiting minor signs of age and with light creasing not affecting the image. In vintage, fine condition. **\$200 - \$300**



**60. MARLENE DIETRICH VINTAGE GERMAN PHOTOGRAPH FROM *THE BLUE ANGEL* ("DER BLAUE ENGEL").** (UFA, 1929) Vintage gelatin silver glossy 7.75 x 9.75 in. borderless photograph of Marlene Dietrich as "Lola Lola" with Emil Jennings as "Professor Rath" in *The Blue Angel*. With UFA logo printed at bottom right corner. Corner creasing. In fine condition. **\$200 - \$300**



**61. SILENT FILM AND EARLY TALKIES (200+) VINTAGE PHOTOGRAPHS.** (ca. 1920s) Collection of (200+) vintage gelatin silver single-weight and double-weight glossy and matte photographs ranging in size from 7.25 to 9.25 in. to 8 x 10 in. including some keybook photos mounted to canvas leaves. Featuring images from early silent films and talkies including Harold Lloyd, Douglas Fairbanks, Alan Hale, (3) Barrymores; 1-Ethel, 1-John and 1-Lionel and many other players. Some are slabbed and graded, some retaining photographer, studio, news service inkstamps and snipes on the verso. Overall in very good to very fine condition. **\$300 - \$500**



**62. LILI DAMITA VINTAGE (18) EUROPEAN OVERSIZE PHOTOGRAPHS FROM ONE DOESN'T PLAY WITH LOVE, INCLUDING (1) OF DIRECTOR G.W. PABST.** (FPS., 1926) Collection of (18) vintage gelatin silver double-weight 9.25 x 12 in. glossy photographs of Lili Damita as "Calixta" in *Man Spielt nicht mit der Liebe* ("One Doesn't Play With Love"). Includes one photo of director G. W. Pabst. FPS. studio letters printed in lower right corner. In fine to very fine condition. **\$400 - \$600**



**63. LILI DAMITA VINTAGE (27) EUROPEAN OVERSIZE PHOTOGRAPHS FROM THE GOLDEN BUTTERFLY.** (Sascha-Film, 1926) Collection of (27) vintage gelatin silver double-weight 9.25 x 12 in. glossy and matte photographs of Lili Damita as "Lilian" in *The Golden Butterfly* ("Der Goldene Schmetterling"). Saschma logo printed in lower right corner. In vintage fine to very fine condition. **\$400 - \$600**



**64. LILI DAMITA VINTAGE (75) EUROPEAN KEYSER AND OVERSIZE PHOTOGRAPHS FROM RED HEELS.** (Sascha-Film, 1925) Collection of (75) vintage gelatin silver double-weight glossy and matte photographs ranging in size from 4.6 x 5.8 in. to 9.25 x 12 in. of Lili Damita as "Susana Armard" in *Red Heels* ("Das Spielzeug von Paris"). In vintage fine to very fine condition. **\$400 - \$600**





**65. LILI DAMITA (26) VINTAGE PHOTOGRAPHS.** (ca. 1920s–1930s) Vintage collection of (26) gelatin silver single-weight and double-weight matte and glossy photographs ranging in size from 6.5 x 7 in. to 8 x 10 in. of Lili Damita. Includes images from *Maman Pierre* and *The Woman Between*. Includes 1-exhibition portrait of Damita in ornate gown and headdress signed by unknown Parisien photographer and tipped to gray backing paper. In overall vintage fine condition. **\$400 - \$600**



**67. LILI DAMITA (35) VINTAGE KEYSET PHOTOGRAPHS FOR THE FRENCH-LANGUAGE VERSION OF *LET US BE GAY*.** (MGM, 1930) Collection of (35) vintage gelatin silver double-weight glossy and matte photographs ranging from 7.5 x 9.5 in. to 8 x 10 in. of Lili Damita as "Kitty" in *Let Us Be Gay*. 4-photographs with Clarence Hewitt photographer's embossed blindstamp in lower left corner. With minor curling to edges. Otherwise, in vintage very fine condition. **\$400 - \$600**

**66. LILI DAMITA VINTAGE (33) EUROPEAN OVERSIZE PHOTOGRAPHS FROM *FORBIDDEN LOVE*.** (F.P.S., 1927) Collection of (33) vintage gelatin silver double-weight glossy and matte photographs ranging in size from 9 x 11 in. to 9.25 x 12 in. of Lili Damita as "Prinzessin Nadya von Kraya" in *Forbidden Love* ("The Queen Was in the Parlour"). In vintage fine to very fine condition. **\$400 - \$600**



# Greta Garbo

included her set shots. First generation double-weight set shots are exceedingly rare, and hardly ever come to market. Those that do seldom have provenance like these exceptional Garbo set shots. While others focused on their portraits, Garbo collected and initially kept her entire body of work including her MGM photos, until the 1960s when she passed them on to her family. Set shots were an important element of the movie production process and served two very distinct roles. First, they were used as a continuity device, as flipping through them in order provided a quick review of the flow of the visual story of the film. At MGM, set shots were numbered with a film code, which was followed by the image number in order, from the beginning of the film. So, a set shot marked 615-11 corresponded with the 11<sup>th</sup> image of film number 615 (*As You Desire Me*). These set shots were kept in binders after completion of a film. Many MGM set shot binders are preserved at the Margret Herrick Library; the one known location for first generation double-weight set shots. Sadly, those photographs have 3-ring binder holes punched in each. In addition to continuity shots, candid photographs were taken on the set to represent the production process. Many were staged. Some depict meetings between stars and other celebrities visiting Hollywood. Others are truly candid, as in the series of images from an impromptu baseball game on the set of *Camille*. These photographs had a different coding system, with an 'x' indicating that they were not part of continuity. So, 615-x-11 would be a candid image, not a continuity image. They were also part of the set shot continuity binders, added post production. Codes generally appear in white in the lower right hand corner of the image, having been etched into the original negative. Occasionally, codes can be found on the verso of the photograph in pencil. Some images, but by no means a majority, exhibit the photographer's inkstamp on the back. Since the advent of the movie industry, film fans have relished peeks behind the scenes of production. This led to the second use of these set shots, as publicity devices. Unlike portraits, these behind the scenes images were mainly used as "teasers" in fan magazines for upcoming releases, with captions like, "*Greta Garbo and Nils Asher romance in the soon to be released MGM film Wild Orchids*" to prime anticipation for movies before their release. Often the focus of candid set shots was more about depicting stars and other celebrities interacting, creating press attention as part of an overall studio publicity effort. The MGM publicity department also created second-generation negatives of the images that they released to magazines and newspapers. The circle of distribution of first generations set shots was small, only including Garbo, the director, the continuity binder and perhaps one other set. Other than Garbo's personal set and the continuity set, few people, if any, kept these beautiful images.

The following (22) rare Greta Garbo lots come directly from her family. These set shots, collected personally by Greta Garbo, are unique in two ways. First, she considered them important enough to keep. Second, they are first generation prints.

Garbo contractually received a copy of every photograph taken at MGM, which



**68. GRETA GARBO AND JOHN GILBERT OVERSIZE VINTAGE PHOTOGRAPH BY WILLIAM GRIMES FROM *LOVE*.** (MGM, 1927) Vintage gelatin silver double-weight glossy 11 x 14 in. production photograph of Greta Garbo as "Anna" and John Gilbert as "Vronsky" in *Love* by William Grimes. With photographer's and studio inkstamp and pencil notation on verso. In fine to very fine condition. **\$300 - \$500**



**69. GRETA GARBO (6) VINTAGE PHOTOGRAPHS FROM *ANNA CHRISTIE*, *THE KISS*, *FLESH AND THE DEVIL*, AND *MYSTERIOUS LADY*.** (MGM, 1920s-1930s) Collection of (6) vintage gelatin silver double-weight matte 8 x 10 in. production photographs of Greta Garbo in *Anna Christie*, *The Kiss*, *Flesh and the Devil*, and *Mysterious Lady*. In vintage very fine condition. From the personal collection of Garbo. Comes with an official Greta Garbo Personal Photograph Collection COA with numbered holographic seal. **\$400 - \$600**





**70. GRETA GARBO VINTAGE OVERSIZE PHOTOGRAPHIC PORTRAIT BY RUTH HARRIET LOUISE FROM *MYSTERIOUS LADY*.** (MGM, 1920s-1930s) Vintage gelatin silver double-weight matte 10 x 13 in. photographic portrait of Greta Garbo as "Tania Federova" in *Mysterious Lady* by Ruth Harriet Louise. Embossed photographer's stamp on lower right border and inkstamp and holographic numbered stamp on verso. In vintage very fine condition. From the personal collection of Garbo. Comes with an official Greta Garbo Personal Photograph Collection COA with numbered holographic seal corresponding to the seal on the photo. **\$400 - \$600**



**71. GRETA GARBO (4) VINTAGE DOUBLE-WEIGHT PHOTOGRAPHS FROM *GRAND HOTEL*, *THE SINGLE STANDARD* AND *THE KISS*.** (MGM, 1929-1932) Collection of (4) vintage gelatin silver double-weight matte 8 x 10 in. photographic portraits of Greta Garbo in *Grand Hotel*, *The Single Standard* and *The Kiss*. With holographic numbered stamps on verso. In vintage very fine condition. From the personal collection of Garbo. Each comes with an official Greta Garbo Personal Photograph Collection COA with numbered holographic seal corresponding to the seals on the photo. **\$400 - \$600**



**72. GRETA GARBO VINTAGE OVERSIZE PORTRAIT BY CLARENCE SINCLAIR BULL FROM *INSPIRATION*.** (MGM, 1931) Vintage gelatin silver double-weight glossy 10 x 13 in. photograph on textured paper of Greta Garbo as "Yvonne Valbret" in *Inspiration* by Clarence Sinclair Bull. With photographer's embossed blindstamp on the lower right corner and inkstamp and Garbo holographic seal on the verso. In exceptionally very fine condition. From the personal collection of Garbo. Comes with an official Greta Garbo Personal Photograph Collection COA with numbered holographic seal corresponding to the seal on the photo. **\$400 - \$600**



**73. GRETA GARBO VINTAGE OVERSIZE EXTREME CLOSE-UP PORTRAIT BY CLARENCE SINCLAIR BULL FROM *SUSAN LENOX*.** (MGM, 1931) Vintage gelatin silver double-weight matte 11 x 14 in. photograph of Greta Garbo as the title character in *Susan Lenox* by Clarence Sinclair Bull. With photographer's embossed blindstamp on the lower right corner and inkstamp and Garbo holographic seal on the verso. In fine condition. From the personal collection of Garbo. Comes with an official Greta Garbo Personal Photograph Collection COA with numbered holographic seal corresponding to the seal on the photo. **\$400 - \$600**





**74. GRETA GARBO VINTAGE OVERSIZE PORTRAIT BY CLARENCE SINCLAIR BULL FROM *SUSAN LENOX*.** (MGM, 1931) Vintage gelatin silver double-weight matte 11 x 14 in. photograph of Greta Garbo as the title character in *Susan Lenox* by Clarence Sinclair Bull. With photographer's embossed blindstamp on the lower right corner and inkstamp and Garbo holographic seal on the verso. In fine condition. From the personal collection of Garbo. Comes with an official Greta Garbo Personal Photograph Collection COA with numbered holographic seal corresponding to the seal on the photo. **\$400 - \$600**



**75. GRETA GARBO VINTAGE OVERSIZE PORTRAIT BY CLARENCE SINCLAIR BULL FROM *MATA HARI*.** (MGM, 1931) Vintage gelatin silver double-weight matte 10 x 13 in. photograph of Greta Garbo as the title character in *Mata Hari* by Clarence Sinclair Bull. With photographer's embossed blindstamp on the lower right corner and inkstamp and Garbo holographic seal on the verso. In fine condition. From the personal collection of Garbo. Comes with an official Greta Garbo Personal Photograph Collection COA with numbered holographic seal corresponding to the seal on the photo. **\$400 - \$600**



**77. GRETA GARBO VINTAGE OVERSIZE PHOTOGRAPHIC PORTRAIT BY CLARENCE SINCLAIR BULL FROM *MATA HARI*.** (MGM, 1931) Vintage gelatin silver double-weight matte 10.75 x 14 in. photograph of Greta Garbo as the title character in *Mata Hari* by Clarence Sinclair Bull. With photographer's embossed blindstamp on the lower right corner and inkstamp and Garbo holographic seal on the verso. In fine condition. From the personal collection of Garbo. Comes with an official Greta Garbo Personal Photograph Collection COA with numbered holographic seal corresponding to the seal on the photo. **\$400 - \$600**



**76. GRETA GARBO (6) VINTAGE PRODUCTION PHOTOGRAPHS FROM *As You Desire Me*.** (MGM, 1931) Collection of (6) vintage gelatin silver double-weight matte 8 x 10 in. photographs of Greta Garbo as "Maria" in *As You Desire Me*. With Garbo holographic seal on the verso. In fine condition. From the personal collection of Garbo. Comes with an official Greta Garbo Personal Photograph Collection COA with numbered holographic seal corresponding to the seal on the photos. **\$400 - \$600**



**78. GRETA GARBO OVERSIZE PHOTOGRAPHIC PORTRAIT BY CLARENCE SINCLAIR BULL.** (MGM, 1931) Vintage gelatin silver double-weight matte 10 x 13 in. photographic portrait of Greta Garbo by Clarence Sinclair Bull. With photographer's embossed blindstamp on the lower right corner and inkstamp and Garbo holographic seal on the verso. In fine condition. From the personal collection of Garbo. Comes with an official Greta Garbo Personal Photograph Collection COA with numbered holographic seal corresponding to the seal on the photo. **\$400 - \$600**





**79. GRETA GARBO OVERSIZE PHOTOGRAPHIC PORTRAIT BY CLARENCE SINCLAIR BULL.** (MGM, 1931) Vintage gelatin silver double-weight matte 11 x 14 in. photographic portrait of Greta Garbo by Clarence Sinclair Bull. With photographer's embossed blindstamp on the lower right corner and inkstamp and Garbo holographic seal on the verso. In fine condition. From the personal collection of Garbo. Comes with an official Greta Garbo Personal Photograph Collection COA with numbered holographic seal corresponding to the seal on the photo. **\$400 - \$600**



**80. GRETA GARBO OVERSIZE PHOTOGRAPHIC PORTRAIT BY CLARENCE SINCLAIR BULL.** (MGM, 1931) Vintage gelatin silver double-weight matte trimmed to 10 x 13 in. photographic portrait of Greta Garbo by Clarence Sinclair Bull. With photographer's embossed blindstamp on the lower right corner and inkstamp and Garbo holographic seal on the verso. In fine condition. From the personal collection of Garbo. Comes with an official Greta Garbo Personal Photograph Collection COA with numbered holographic seal corresponding to the seal on the photo. **\$400 - \$600**



**81. GRETA GARBO OVERSIZE PHOTOGRAPHIC PORTRAIT BY CLARENCE SINCLAIR BULL.** (MGM, 1931) Vintage gelatin silver double-weight matte trimmed to 10.2 x 13 in. photographic portrait of Greta Garbo by Clarence Sinclair Bull. With photographer's embossed blindstamp on the lower right corner and inkstamp and Garbo holographic seal on the verso. In fine condition. From the personal collection of Garbo. Comes with an official Greta Garbo Personal Photograph Collection COA with numbered holographic seal corresponding to the seal on the photo. **\$400 - \$600**



**82. GRETA GARBO OVERSIZE PHOTOGRAPHIC PORTRAIT BY CLARENCE SINCLAIR BULL.** (MGM, 1931) Vintage gelatin silver double-weight matte trimmed to 10 x 13 in. photographic portrait of Greta Garbo by Clarence Sinclair Bull. With photographer's embossed blindstamp on the lower right corner and inkstamp and Garbo holographic seal on the verso. In fine condition. From the personal collection of Garbo. Comes with an official Greta Garbo Personal Photograph Collection COA with numbered holographic seal corresponding to the seal on the photo. **\$400 - \$600**



**83. GRETA GARBO OVERSIZE PHOTOGRAPHIC PORTRAIT BY CLARENCE SINCLAIR BULL.** (MGM, 1931) Vintage gelatin silver double-weight matte trimmed to 10 x 13 in. photographic portrait of Greta Garbo by Clarence Sinclair Bull. With photographer's embossed blindstamp on the lower right corner and inkstamp and Garbo holographic seal on the verso. In fine condition. From the personal collection of Garbo. Comes with an official Greta Garbo Personal Photograph Collection COA with numbered holographic seal corresponding to the seal on the photo. **\$400 - \$600**



**84. GRETA GARBO OVERSIZE PHOTOGRAPHIC PORTRAIT BY CLARENCE SINCLAIR BULL.** (MGM, 1931) Vintage gelatin silver double-weight matte textured paper 10 x 13 in. photographic portrait of Greta Garbo by Clarence Sinclair Bull. With photographer's embossed blindstamp on the lower right corner and inkstamp and Garbo holographic seal on the verso. In fine condition. From the personal collection of Garbo. Comes with an official Greta Garbo Personal Photograph Collection COA with numbered holographic seal corresponding to the seal on the photo. **\$400 - \$600**



**85. GRETA GARBO OVERSIZE PHOTOGRAPHIC PORTRAIT BY HURRELL.** (MGM, 1931) Vintage gelatin silver double-weight matte textured paper 10 x 13 in. photographic portrait of Greta Garbo by Hurrell. With photographer's embossed blindstamp on the lower right corner and Garbo holographic seal on the verso. In fine condition. From the personal collection of Garbo. Comes with an official Greta Garbo Personal Photograph Collection COA with numbered holographic seal corresponding to the seal on the photo. **\$400 - \$600**



**86. GRETA GARBO OVERSIZE PHOTOGRAPHIC PORTRAIT BY HURRELL.** (MGM, 1931) Vintage gelatin silver double-weight matte textured paper approx. 10 x 13 in. photographic portrait of Greta Garbo by Hurrell. With photographer's embossed blindstamp on the lower right corner and Garbo holographic seal on the verso. In fine condition. From the personal collection of Garbo. Comes with an official Greta Garbo Personal Photograph Collection COA with numbered holographic seal corresponding to the seal on the photo. **\$400 - \$600**



**87. GRETA GARBO VINTAGE OVERSIZE PORTRAIT BY CLARENCE SINCLAIR BULL FROM *AS YOU DESIRE ME*.** (MGM, 1932) Vintage gelatin silver double-weight matte 10.25 x 13.35 in. photograph of Greta Garbo as "Maria" in *As You Desire Me* by Clarence Sinclair Bull. With photographer's embossed blindstamp on the lower left corner and inkstamp and Garbo holographic seal on the verso. In fine condition. From the personal collection of Garbo. Comes with an official Greta Garbo Personal Photograph Collection COA with numbered holographic seal corresponding to the seal on the photo. **\$400 - \$600**



**88. GRETA GARBO VINTAGE OVERSIZE PORTRAIT BY CLARENCE SINCLAIR BULL FROM *AS YOU DESIRE ME*.** (MGM, 1932) Vintage gelatin silver double-weight matte 10 x 13.25 in. photograph of Greta Garbo as "Maria" in *As You Desire Me* by Clarence Sinclair Bull. With photographer's embossed blindstamp on the lower right corner and inkstamp and Garbo holographic seal on the verso. In fine condition. From the personal collection of Garbo. Comes with an official Greta Garbo Personal Photograph Collection COA with numbered holographic seal corresponding to the seal on the photo. **\$400 - \$600**



**89. GRETA GARBO VINTAGE OVERSIZE PORTRAIT BY CLARENCE SINCLAIR BULL FROM *AS YOU DESIRE ME*.** (MGM, 1932) Vintage gelatin silver double-weight matte 10.25 x 13 in. photograph of Greta Garbo as "Maria" in *As You Desire Me* by Clarence Sinclair Bull. With photographer's embossed blindstamp on the lower right corner and inkstamp and Garbo holographic seal on the verso. In fine condition. From the personal collection of Garbo. Comes with an official Greta Garbo Personal Photograph Collection COA with numbered holographic seal corresponding to the seal on the photo. **\$400 - \$600**



**90. GRETA GARBO VINTAGE OVERSIZE PORTRAIT BY CLARENCE SINCLAIR BULL FROM *AS YOU DESIRE ME*.** (MGM, 1932) Vintage gelatin silver double-weight matte 10 x 12.75 in. photograph of Greta Garbo as "Maria" in *As You Desire Me* by Clarence Sinclair Bull. With photographer's embossed blindstamp on the lower right corner and inkstamp and Garbo holographic seal on the verso. In fine condition. From the personal collection of Garbo. Comes with an official Greta Garbo Personal Photograph Collection COA with numbered holographic seal corresponding to the seal on the photo. **\$400 - \$600**





**91. EDWIN BOWER HESSER (6) OVERSIZE GLAMOUR PHOTOGRAPHS OF BARBARA WORTH.** (ca. 1930s) Collection of (6) vintage gelatin silver double-weight matte photographs ranging in size from 10.25 x 13.25 in. to 11 x 14 in. of Barbara Worth by Edwin Bower Hesser. With photographer's inkstamp on the verso. In fine to very fine condition. **\$400 - \$600**



**92. MARY BRIAN (5) OVERSIZE GLAMOUR PHOTOGRAPHS.** (ca. 1930s) Collection of (5) vintage gelatin silver single-weight and double-weight matte and glossy 11 x 14 in. photographs of Mary Brian by Hommel and Otto Dyar. With some photographer's and studio inkstamps and snipes on the verso. From good to very fine condition. **\$200 - \$300**



**93. ELEANOR BOARDMAN (9) OVERSIZE GLAMOUR PHOTOGRAPHS BY RUTH HARRIET LOUISE.** (ca. 1930s) Collection of (9) vintage gelatin silver single-weight and double-weight matte and glossy photographs ranging in size from 10.5 x 13.25 in. to 11 x 14 in. photographs of Eleanor Boardman by Ruth Harriet Louise. Including (1) photo with John Gilbert. With some photographer's blindstamps and all with photographer's inkstamps and some snipes on the verso. From good to very fine condition. **\$200 - \$300**



**94. FIVE DECADES OF WOMEN ON SCREEN (1,000+) VINTAGE PHOTOGRAPHS.** (ca. 1930s) Large collection of (1,000+) gelatin silver single-weight and double-weight glossy and matte approx. 8 x 10 in. portrait and production photographs of women on screen. Including Audrey Hepburn, Elizabeth Taylor, Greta Garbo, Marlene Dietrich, Carole Lombard, Ann Sheridan, Katharine Hepburn, Clara Bow, Jean Harlow and more. In generally very good to fine condition. Interested bidders are encouraged to view this lot in person by appointment at our offices. **\$300 - \$500**





**95. MARION DAVIES VINTAGE (4) OVERSIZE PHOTOGRAPHIC PORTRAITS BY MANATT FROM HER PERSONAL COLLECTION.** (ca. 1930s) Collection of (4) vintage gelatin silver double-weight matte 10.5 x 13.5 in. dramatic headshot photographic portraits on textured, deckled-edge paper of Marion Davies by James Manatt. With photographer's embossed blind stamp in lower right corner. Exhibiting minor silvering and even toning. Overall, in vintage very fine condition. From the personal collection of Marion Davies. **\$300 - \$500**



**96. MARION DAVIES COLLECTION OF (18) PARTY PICTURES.** (ca. 1930s) Collection of (18) vintage gelatin silver single-weight and double-weight matte and glossy 8 x 10 in. individual and group photographic portraits, most attributed to photographer W. M. Grimes. With images of celebrity guests including Charlie Chaplin, Leslie Howard, Buster Keaton and many others. In overall, vintage very good to fine condition. **\$400 - \$600**



**97. MARION DAVIES VINTAGE (3) OVERSIZE PHOTOGRAPHS FROM HER PERSONAL COLLECTION.** (ca. 1930s) Collection of (3) vintage gelatin silver double-weight matte 11 x 14 in. photographic portraits on textured, deckled-edge paper of Marion Davies. Featuring Davies in different poses with her and William Randolph Hearst's beloved dachshund Reggie. Exhibiting minor silvering and even toning. Overall, in vintage very fine condition. From the personal collection of Marion Davies. **\$200 - \$300**



**98. GINGER ROGERS EARLY OVERSIZE VINTAGE PHOTOGRAPH BY DeBARRON FOR THE STAGE PRODUCTION GIRL CRAZY.** (1930) Vintage silver bromide double-weight matte 11 x 14 in. photographic portrait of Ginger Rogers in cowgirl garb for a stage production of *Girl Crazy* by DeBarron. With photographer's inkstamp on verso. In vintage fine condition. **\$200 - \$300**



**99. JEAN HARLOW (3) VINTAGE PHOTOGRAPHS INCLUDING ULTRA-RARE PORTRAIT WITH CLARK GABLE FROM *THE SECRET SIX*.** (ca. 1930s) Collection of (3) gelatin silver glossy 8 x 10 in. production photographs of Jean Harlow from various films, including (1) Jean Harlow and Clark Gable from *The Secret Six*. Exhibiting some handling and corner bumping. Otherwise, in vintage fine to very fine condition. **\$200 - \$300**



**100. NORMA SHEARER (2) PHOTOGRAPHS BY HURRELL.** (ca. 1930s) Set of (2) vintage gelatin silver double-weight glossy 10 x 13 in. photographs of Norma Shearer by Hurrell. With photographer's credit inkstamp on verso. Exhibiting light even toning and a trace of handling. In very good to fine condition. **\$200 - \$300**



**101. NORMA SHEARER PHOTOGRAPH BY HURRELL.** (ca. 1930s) Vintage gelatin silver double-weight glossy 10 x 13 in. photograph of Norma Shearer by Hurrell. With photographer's credit inkstamp on verso. Slightly wavy at margins with minor handling. In very good condition. **\$200 - \$300**



**102. CAROLE LOMBARD OVERSIZE VINTAGE PHOTOGRAPHIC PORTRAIT BY OTTO DYAR.** (ca. 1930s) Vintage gelatin silver double-weight glossy 10.5 x 13.5 in. photograph of Carole Lombard by Otto Dyar. With photographer's embossed blindstamp in the lower right corner. Clean pinholes in the border corners and trace of indentations to background. Paramount and Carole Lombard inkstamps and tape remnants on the verso. In vintage very fine condition. **\$600 - \$800**



**103. CAROLE LOMBARD GLAMOUR PHOTOGRAPH.** (ca. 1934) Vintage gelatin silver glossy 8 x 11 in. keybook photograph of Carole Lombard. With studio text on verso. Exhibiting minor bumping. In vintage fine condition. **\$200 - \$300**



**104. CAROLE LOMBARD GLAMOUR PHOTOGRAPH.** (ca. 1930s) Vintage gelatin silver double-weight glossy 8 x 10 in. contact print photograph of Carole Lombard. With studio and Carole Lombard inkstamps on the verso. Minor rubbing to surface. In very good condition. **\$200 - \$300**





**105. CAROLE LOMBARD GLAMOUR PHOTOGRAPHIC PORTRAIT FROM *SWING HIGH, SWING LOW*.** (Paramount, 1937) Vintage gelatin silver glossy 8 x 10 in. production photograph of Carole Lombard in a revealing showgirl costume as "Maggie King" in *Swing High, Swing Low*. Exhibiting moderate handling and edge wear. In vintage very good condition. **\$200 - \$300**



**106. CAROLE LOMBARD PHOTOGRAPHIC SET CARD FROM EARLY CAREER.** (ca. 1930s) Vintage gelatin silver matte 8.5 x 11 in. photograph on double-weight 3-hole punched leaf. Featuring headshot of Lombard with her stats and résumé printed on the verso. With minor handling and even toning overall. In vintage very fine condition. **\$200 - \$300**



**107. CAROLE LOMBARD PHOTOGRAPHIC PORTRAIT BY WM. E. THOMAS.** (ca. 1930s) Vintage gelatin silver double-weight semi-gloss 10.5 x 13.25 in. head and shoulders photographic portrait of Carole Lombard by Wm. E. Thomas. Exhibiting minor silvering. Studio snipe and photographer's stamp on verso. In vintage fine to very fine condition. **\$300 - \$500**



**108. CAROLE LOMBARD PHOTOGRAPHIC PORTRAIT BY WM. E. THOMAS.** (ca. 1920s) Vintage gelatin silver double-weight semi-gloss 10.5 x 13.25 in. photographic portrait of Carole Lombard by Wm. E. Thomas. Exhibiting minor silvering. Studio snipe and photographer's stamp on verso. In vintage fine to very fine condition. **\$300 - \$500**



**109. CAROLE LOMBARD PHOTOGRAPHIC PORTRAIT BY JOHN MIEHLE.** (ca. 1930s) Vintage gelatin silver double-weight matte 10.75 x 13.75 in. photographic portrait of Carole Lombard by John Miehle. Featuring Lombard in a beautiful exterior setting. With minor corner bumping and some creasing and marring to the upper image border. RKO studio and photographer's stamp on the verso. Overall, in vintage very good to fine condition. **\$300 - \$500**



**110. CAROLE LOMBARD PHOTOGRAPHIC PORTRAIT BY COBURN.** (ca. 1930s) Vintage gelatin silver double-weight glossy 10.25 x 13.5 in. dramatic and glamorous photographic portrait of Carole Lombard by Coburn. Exhibiting minor handling and light edge wear. With photographer's inkstamp on verso. In vintage very good to fine condition. **\$300 - \$500**





**111. CAROLE LOMBARD (4) VINTAGE PHOTOGRAPHS INCLUDING *MY MAN GODFREY* AND *TWENTIETH CENTURY*.** (Various studios, 1931-1936) Gelatin silver glossy 8 x 10 in. production photographs of Carole Lombard in *I Take This Woman*, *No One Man*, *Twentieth Century*, and *My Man Godfrey*. Ranging from very good to very fine condition. **\$300 - \$500**



**113. JOAN CRAWFORD OVERSIZE PHOTOGRAPHIC PORTRAIT BY RUTH HARRIET LOUISE.** (ca. 1930s) Vintage gelatin silver double-weight semi-gloss 11 x 14 in. photographic portrait of Joan Crawford by Ruth Harriet Louise. Photographer's embossed blindstamp in lower right corner and photographer and Joan Crawford inkstamps on the verso. Corner bumping and .5 in tear in the lower central border. Otherwise, in vintage very good condition. **\$200 - \$300**



**114. JOAN CRAWFORD AND ROBERT YOUNG OVERSIZE VINTAGE PHOTOGRAPH FOR *TODAY WE LIVE*.** (MGM, 1933) Vintage gelatin silver double-weight semi-gloss 10 x 13 in. photographic portrait of Joan Crawford as "Diana" and Robert Young as "Claude" in *Today We Live*. With studio snipe on the verso. Minor handling. In vintage very fine condition. **\$200 - \$300**

**116. JOAN CRAWFORD OVERSIZE VINTAGE PHOTOGRAPHIC PORTRAIT BY HURRELL.** (ca. 1930s) Vintage gelatin silver double-weight glossy 10 x 12.75 in. photograph of Joan Crawford by Hurrell. Photographer's embossed blindstamp in lower right corner and tape remnants on the verso. In very fine condition. **\$400 - \$600**



**112. JOAN CRAWFORD OVERSIZE PHOTOGRAPHIC PORTRAIT BY CLARENCE SINCLAIR BULL.** (ca. 1930s) Vintage gelatin silver double-weight semi-gloss 10 x 13 in. photographic portrait of Joan Crawford by Clarence Sinclair Bull. Photographer's embossed blindstamp in lower right corner and photographer's inkstamp on the verso. In vintage very fine condition. **\$200 - \$300**



**115. JOAN CRAWFORD OVERSIZE PHOTOGRAPHIC PORTRAIT BY HURRELL FROM *LETTY LYNTON*.** (MGM, 1932) Vintage gelatin silver double-weight semi-gloss 10 x 13 in. photographic portrait of Joan Crawford by Hurrell as the title character in *Letty Lynton*. Photographer's embossed blindstamp in lower right corner and notation in blue pen on the verso. Minor silvering. In overall, fine condition. **\$200 - \$300**





**117. JOAN CRAWFORD VINTAGE BOUDOIR PHOTOGRAPH.** (ca. 1930s) Vintage gelatin silver glossy 8 x 10 in. photograph of Joan Crawford in her own boudoir. With minor corner bumping and even toning. In vintage fine condition. **\$200 - \$300**



**119. MARLENE DIETRICH OVERSIZE PHOTOGRAPHIC PORTRAIT FROM *BLONDE VENUS*.** (Paramount, 1932) Vintage original oversize gelatin silver approx. 10.75 x 13.5 in. photographic portrait on textured double-weight paper of Marlene Dietrich as "Helen Faraday" in the classic Josef von Sternberg drama *Blonde Venus*. Depicting the sultry Dietrich in close-up peering through mesh of a black lace veil. Exhibiting mild silvering at edges. In vintage fine condition. **\$600 - \$800**

**121. MARLENE DIETRICH OVERSIZE VINTAGE PHOTOGRAPHIC PORTRAIT BY DON ENGLISH FOR *BLONDE VENUS*.** (Paramount, 1932) Vintage gelatin silver double-weight glossy 10.75 x 13.5 in. photographic portrait of Marlene Dietrich as "Helen Faraday" in *Blonde Venus* by Don English. Photographer and Marlene Dietrich inkstamps and tape remnants on the verso. In very fine condition. **\$600 - \$800**



**118. MARLENE DIETRICH (4) VINTAGE PHOTOGRAPHS FROM *MOROCCO*, *DISHONORED*, AND *THE SONG OF SONGS*.** (Paramount, 1930s) Collection of (4) vintage gelatin silver (3) single-weight and (1) double-weight approx. 8 x 10 in. production photographs of Hollywood icon Marlene Dietrich in classic Paramount films from the 1930s. Depicting Dietrich as "Amy Jolly" in Josef von Sternberg's *Morocco*, as secret agent "Marie Kolverer" in *Dishonored*, and as "Lily Czepanek" in *The Song of Songs* (with studio slug printed in lower border), plus a 1935 general publicity portrait. Exhibiting toning and corner loss. In vintage very good to fine condition. **\$200 - \$300**



**120. MARLENE DIETRICH OVERSIZE PHOTOGRAPHIC PORTRAIT FOR *SHANGHAI EXPRESS*.** (Paramount, 1932) Vintage original silver bromide black and white custom 10.25 x 13.75 in. double-weight textured paper photographic print of Marlene Dietrich as "Shanghai Lily" in *Shanghai Express*. Exhibiting minor silvering and light corner bumping. In overall, vintage very good to fine condition. **\$600 - \$800**



**122. No Lot**





**123. KATHARINE HEPBURN OVERSIZE VINTAGE PHOTOGRAPH BY ERNEST BACHRACH FOR CHRISTOPHER STRONG.** (RKO, 1933) Gelatin silver double-weight glossy 11 x 14 in. print by Ernest Bachrach of Katharine Hepburn for *Christopher Strong*. Directed by pioneer feminist Dorothy Arzner, this is one of the most egregious production-code challenging films of the time, partly inspired by Amelia Earhart. In fine condition. **\$300 - \$500**



**124. KATHARINE HEPBURN OVERSIZE VINTAGE PHOTOGRAPH BY BACHRACH.** (ca. 1930s) Vintage gelatin silver double-weight semi-gloss 11 x 14 in. dramatic photographic portrait of Katharine Hepburn by Ernest Bachrach. Exhibiting corner bumping and minor chipping. In vintage very good condition. **\$300 - \$500**



**125. KATHARINE HEPBURN (2) VINTAGE PHOTOGRAPHS.** (ca. 1930s) Vintage gelatin silver glossy 8 x 10 in. photographic portraits of Katharine Hepburn. (1) with Robert Coburn photographer's inkstamp on verso, (1) uncredited by Bachrach. Minor handling including small loss to one border. In overall, very good condition. **\$200 - \$300**



**126. A-LIST MALE STARS (300+) VINTAGE PHOTOGRAPHS.** (ca. 1930s) Large collection of (300+) gelatin silver single-weight and double-weight glossy and matte approx. 8 x 10 in. portrait and production photographs of A-List male stars. Including Clark Gable, Cary Grant, Fred Astaire, Gary Cooper, James Stewart, Frank Sinatra, Gregory Peck, Tyrone Power, Johnny Weissmuller, and more. In generally very good to fine condition. Interested bidders are encouraged to view this lot in person by appointment at our offices. **\$300 - \$500**



**127. A-LIST FEMALE STARS (500+) VINTAGE PHOTOGRAPHS.** (ca. 1930s) Large collection of (500+) gelatin silver single-weight and double-weight glossy and matte approx. 8 x 10 in. portrait and production photographs of A-List female stars. Including Joan Crawford, Rita Hayworth, Ava Gardner, Barbara Stanwyck, Myrna Loy, Norma Shearer, Bette Davis, Lucille Ball, Jean Arthur, and many more. In generally very good to fine condition. Interested bidders are encouraged to view this lot in person by appointment at our offices. **\$300 - \$500**





**128. GREAT HOLLYWOOD STUDIO PHOTOGRAPHERS (250+) VINTAGE PHOTOGRAPHS INCLUDING BULL, HURRELL AND OTHERS.** (ca. 1930s) Large collection of (250+) gelatin silver single-weight and double-weight glossy and matte approx. 8 x 10 in. portrait and production photographs by great Hollywood photographers including Clarence Sinclair Bull, George Hurrell, Ray Jones, Whitey Shafer, Otto Dyar, Robert Coburn, and Talbot. Subjects include Josephine Baker, Anita Page, Warner Oland, Ruth Etting, Lilyan Tashman, and more. In generally very good to fine condition. Interested bidders are encouraged to view this lot in person by appointment at our offices. **\$300 - \$500**



**130. LEADING MEN AND WESTERNS (400+) VINTAGE PHOTOGRAPHS.** (ca. 1930s) Large collection of (400+) gelatin silver single-weight and double-weight glossy and matte approx. 8 x 10 in. portrait and production photographs of leading men and Western subjects. Including Glenn Ford, Henry Fonda, Tom Mix, Audie Murphy, Tim McCoy, Rudolph Scott, Gene Autry, Anthony Perkins, Maurice Chevalier, Eddie Cantor and more. In generally very good to fine condition. Interested bidders are encouraged to view this lot in person by appointment at our offices. **\$300 - \$500**



**129. JOHN WAYNE (200+) VINTAGE PHOTOGRAPHS.** (ca. 1930s) Large collection of (200+) gelatin silver single-weight and double-weight glossy and matte approx. 8 x 10 in. portrait and production photographs of John Wayne. In generally very good to fine condition. Interested bidders are encouraged to view this lot in person by appointment at our offices. **\$300 - \$500**



**131. CLARK GABLE OVERSIZE VINTAGE PHOTOGRAPHIC PORTRAIT BY BULL.** (ca. 1930s) Vintage gelatin silver double-weight semi-gloss 10 x 13 in. photographic portrait of Clark Gable in his living room by Clarence Sinclair Bull. Photographer's embossed blindstamp in the lower right corner. With photographer and studio inkstamp and snipe on the verso. In vintage very fine condition. **\$400 - \$600**



**132. BETTE DAVIS** EARLY OVERSIZE VINTAGE PHOTOGRAPHIC PORTRAIT BY **RAY JONES** FOR *THE BAD SISTER*. (Universal, 1931) Vintage gelatin silver double-weight semi-gloss 10.5 x 13.75 in. photographic portrait of Bette Davis as "Laura Madison" in *The Bad Sister* by Ray Jones. Light border toning. With photographer's inkstamp and studio snipe on the verso. Otherwise, in vintage fine condition. **\$300 - \$500**



**133. JEAN HARLOW AND SPENCER TRACY** OVERSIZE VINTAGE PHOTOGRAPH BY **HURRELL** FOR *RIFFRAFF*. (MGM, 1936) Vintage gelatin silver double-weight semi-gloss 10 x 13 in. photograph of Spencer Tracy as "Dutch Muller" and Jean Harlow as "Hattie Muller" in *Riffraff* by Hurrell. With photographer's inkstamp and remnants of studio snipe on the verso. Minor corner creasing. Otherwise, in vintage fine condition. **\$200 - \$300**



**134. CLARK GABLE** OVERSIZE VINTAGE PHOTOGRAPHIC PORTRAIT BY **BULL**. (ca. 1930s) Vintage gelatin silver double-weight semi-gloss 10 x 13 in. photographic portrait of Clark Gable by Clarence Sinclair Bull. With photographer's embossed blindstamp in lower right corner and photographer's and Clark Gable inkstamp on the verso. In exceptionally fine condition. **\$300 - \$500**



**135. NORMA SHEARER** OVERSIZE VINTAGE PHOTOGRAPH. (ca. 1930s) Vintage gelatin silver double-weight glossy 11 x 14 in. photographic portrait of Norma Shearer. Exhibiting very faint surface imprinting and one corner bend. In very good condition. **\$400 - \$600**



**136. NORMA SHEARER AND CLARK GABLE** OVERSIZE VINTAGE PHOTOGRAPHIC PORTRAIT BY **HURRELL**. (ca. 1930s) Vintage gelatin silver double-weight glossy 11 x 13 in. photographic portrait of Norma Shearer and Clark Gable. Exhibiting one tiny corner bend. Otherwise, in fine condition. **\$400 - \$600**



**137. CLARK GABLE** VINTAGE PHOTOGRAPH FOR *RED DUST*. (MGM, 1932) Vintage gelatin silver glossy 8 x 10 in. photograph of Clark Gable as "Dennis Carson" in *Red Dust*. Some waviness to borders and with studio snipe on the verso. In vintage very good condition. **\$200 - \$300**





**138. JEANETTE MACDONALD (2) OVERSIZE PHOTOGRAPHIC PORTRAITS BY BULL AND TANNER.** (ca. 1930s) Set of (2) vintage gelatin silver double-weight matte and glossy 10 x 13 in. photographic portraits of Jeanette MacDonald (1) from *Rose Marie* by Frank Tanner with photographer's inkstamp and studio snipe on the verso and (1) by Clarence Sinclair Bull with embossed blindstamp in lower left corner. Both in vintage very fine condition. **\$200 - \$300**



**139. CLARENCE SINCLAIR BULL (7) OVERSIZE PHOTOGRAPHS INCLUDING CAVALCADE.** (Fox, 1933) Collection of (7) vintage gelatin silver double-weight matte finish photographic portraits of actors and actress including Diana Wynard and Harry Carey by Clarence Sinclair Bull. Wynard and Carey portraits exhibit photographer's blindstamp in the lower right corner. All exhibiting handling. All remain in vintage fine condition. **\$300 - \$500**



**140. GEORGE HURRELL (7) OVERSIZE PHOTOGRAPHIC PORTRAITS OF ANN SOTHERN, MERLE OBERON, AND MARIE DRESSLER.** (ca. 1930s) Set of (7) vintage gelatin silver single-weight and double-weight matte and glossy photographic portraits ranging in size from 9.6 x 12.6 in. to 11 x 14 in. by Hurrell. Including images of Ann Sothern, Merle Oberon, and Marie Dressler. With (5) photos bearing the Hurrell proof inkstamp in the upper left corner of images and red grease pencil retouching marks. (1) Marie Dressler with embossed blindstamp in lower border and (1) Merle Oberon with inkstamp on the verso. With minor silvering and spotting. Overall in vintage very good condition. **\$300 - \$500**



**141. ANNA MAY WONG VINTAGE BRITISH PHOTOGRAPHIC PORTRAIT FROM FLAME OF LOVE.** (BIP, 1930) Vintage gelatin silver double-weight glossy 8 x 10 in. (image area 5.5 x 9.4 in.) production photograph of Anna May Wong in very revealing ethnic costume as "Hai-Tang" in *Flame of Love*. With the BIP Int'l logo printed in lower right corner. Light corner bumping. Otherwise, in fine condition. **\$200 - \$300**





**142. CAROLE LOMBARD VINTAGE PHOTOGRAPHIC PORTRAIT BY BULL.** (ca. 1930s) Vintage gelatin silver double-weight semi-gloss 10 x 13 in. high fashion photographic portrait of Carole Lombard by Clarence Sinclair Bull. Exhibiting moderate handling and soiling with photographer's stamp and studio snipe remnants on verso. In overall, vintage very good condition. **\$600 - \$800**



**143. JOAN MARSH PHOTOGRAPHIC PORTRAIT BY BULL.** (ca. 1930s) Vintage original pre-code gelatin silver 10 x 13 in. double-weight black and white photograph of Joan Marsh by Clarence Sinclair Bull. Featuring Marsh in sultry black high-slit gown with ornamental flowers. Titled "Gardenias and Grace" and photographed by Bull in characteristic and graphic highlights and shadows. With photographer's blind stamp in the lower border and MGM/Bull inkstamp and studio snipe on the verso. In vintage fine condition. **\$200 - \$300**



**144. BARBARA STANWYCK OVERSIZE VINTAGE PHOTOGRAPH.** (ca. 1930s) Vintage gelatin silver double-weight matte photographic portrait on 11 x 14 in. textured paper of a young Barbara Stanwyck in hat and net veil. Very minor handling, soft corners, and light soiling. Overall, in vintage fine to very fine condition. **\$200 - \$300**



**145. PRE-CODE GLAMOUR (8) VINTAGE PHOTOGRAPHS.** (ca. 1920s-1930s) Collection of (8) vintage gelatin silver glossy 6.75 x 9.75 in. to 8 x 10 in. production photographs of sexy pre-code film stars including Thelma Todd, Kay Johnson, Tala Birell, Bebe Daniels and others. One photo attributed to Ernest Bachrach. All in very good to fine condition. **\$200 - \$300**

**146. PRE-CODE GLAMOUR (4) VINTAGE PHOTOGRAPHS INCLUDING (1) SWIMSUIT POSE OF ANITA PAGE BY HURRELL.** (ca. 1920s-1930s) Collection of (4) vintage gelatin silver single-weight and double-weight glossy 8 x 10 in. production photographs of sexy pre-code film images including (1) Warner Baxter and Mona Maris, (2) Mona Maris and (1) Anita Page by Hurrell. All in very good to very fine condition. **\$200 - \$300**



**147. PRE-CODE ACTRESS (9) OVERSIZE GLAMOUR PHOTOGRAPHS.** (ca. 1930s) Collection of (9) vintage gelatin silver double-weight glossy photographs ranging in size from 10.5 x 13.5 in. to 11 x 14 in. of Pre-code actresses by Ruth Harriet Louise, Hommel, Bachrach and others. With images including Marceline Day, Sally Blaine, Bernice Claire, Maria Corda, and Helen Twelvetrees. With some studio snipes and inkstamps on verso. In generally fine to very fine condition. **\$300 - \$500**



**148. BELA LUGOSI VINTAGE PHOTOGRAPHIC PORTRAIT FROM HIS ESTATE.** (ca. 1930s) Vintage silver bromide double-weight matte 8 x 10 in. photographic portrait of Bela Lugosi on the staircase of his parlor. Originally acquired from his estate. In vintage very fine condition. **\$300 - \$500**



**149. ALICE IN WONDERLAND (4) VINTAGE PRODUCTION PHOTOGRAPHS INCLUDING CHARLOTTE HENRY, CARY GRANT AND OTHERS.** (Paramount, 1933) Collection of (4) gelatin silver single-weight and double-weight glossy 8 x 10 in. production photographs from *Alice in Wonderland*. With (3) being keybook leaves with 2-hole punches at the left border and (1) production photo with studio slug printed at bottom border. Overall, in vintage very good condition. **\$200 - \$300**



**150. ALICE IN WONDERLAND (8) VINTAGE PRODUCTION PHOTOGRAPHS.** (Paramount, 1933) Collection of (8) gelatin silver single-weight and double-weight glossy 8 x 10 in. production photographs from *Alice in Wonderland*. All with slugs at lower border and some with typed info on the verso. Overall, in vintage very good condition. **\$200 - \$300**





**151. MAEDCHEN IN UNIFORM (4) VINTAGE PHOTOGRAPHS.** (DFG, 1931) Collection of (4) gelatin silver glossy production photographs from initial U.S. release for the first film banned by the Nazis for lesbian subtext, *Maedchen in Uniform*. With moderate handling and even toning. In vintage very good condition. **\$200 - \$300**



**153. SHIRLEY TEMPLE (6) VINTAGE PHOTOGRAPHS FROM HER EARLIEST FEATURE FILMS.** (ca. 1930s) Collection of (6) vintage gelatin silver glossy production photos ranging in size from 7.5 x 9.5 in. to 8 x 10 in. of little Shirley Temple in various films, including *Baby Take a Bow*, *Bright Eyes*, *Baby Burlesk*, *Glad Rags to Riches*, and *Kiddin' Africa*. With signs of handling and wear. Minor creasing and some impressions in the emulsion. Overall, in vintage good condition. **\$200 - \$300**



**152. SHIRLEY TEMPLE (12) VINTAGE PHOTOGRAPHS FROM HER EARLIEST BABY BURLESK SHORT SUBJECTS.** (ca. 1930s) Collection of (12) vintage gelatin silver glossy 8 x 10 in. production photos of little Shirley Temple in various films, including *Baby Burlesk*, *Polly Fix*, and *Dora Dunkin' Donuts*. With minor signs of handling. Generally, in vintage fine condition. **\$200 - \$300**



**154. PETER LORRE (2) VINTAGE PHOTOGRAPHS FROM ALFRED HITCHCOCK'S THE MAN WHO KNEW TOO MUCH.** (Gaumont British, 1934) Vintage gelatin silver glossy 8 x 10 in. production photographs of Peter Lorre in Alfred Hitchcock's *The Man Who Knew too Much*. Minor handling and one moderate corner loss. Mounting remnants on verso. Generally in very good condition. **\$300 - \$500**





**155. LES MISÉRABLES COLLECTION OF (140+) KEYBOOK STILL.** (20th Century Pictures, 1935) Collection of (140+) vintage gelatin silver glossy key-book portrait and production photographs of cast and settings from *Les Misérables*. Some mounted to linen keybook leaves. A few bear photographer William Thomas credit inkstamp on the verso. In generally fine condition. **\$2,000 - \$3,000**



**156. CHARLIE CHAPLIN VINTAGE PHOTOGRAPH FROM MODERN TIMES.** (United Artists, 1936) Vintage gelatin silver double-weight glossy 8 x 10 in. photograph of Charlie Chaplin as "Factory Worker" in *Modern Times*. With credit inkstamp for Chaplin Studios and photographer Max Munn Autrey on the verso. In vintage fine condition. **\$300 - \$500**



**157. FRITZ LANG (7) VINTAGE PRODUCTION PHOTOGRAPHS FROM FURY.** (MGM, 1936) Vintage original (7) gelatin silver 8 x 10 in. production photographs from Fritz Lang's seminal anti-lynching proto-film noir *Fury*. Including views of stars Spencer Tracy as "Joe Wilson", Sylvia Sydney as "Katherine Grant" and Bruce Cabot as "Kirby Dawson". With minor handling wear, creasing, corner wear, and soiling. In vintage good to very good condition. **\$200 - \$300**



**158. FRENCH CLASSIC FILM (25) VINTAGE PHOTOGRAPHS INCLUDING PEPE LE MOKO, JULES ET JIM, HIROSHIMA MON AMOUR AND OTHERS.** (Various Studios, 1937-1962) Collection of (25) vintage gelatin silver glossy approx. 8 x 10 in. production photos from *Pepe Le Moko*, *Jules et Jim*, *Hiroshima Mon Amour*, *Last Year at Marienbad*, *Marseillaise*, and others. Featuring images of Simone Simon, Louis Malle, Jacqueline Bisset, Francois Truffaut, Romy Schneider, Delphine Seyrig. Exhibiting moderate handling. In vintage good to very good condition. **\$200 - \$300**



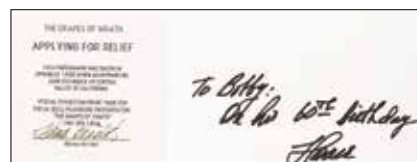
**159. JUDY GARLAND (4) VINTAGE PHOTOGRAPHS INCLUDING EARLY ROLLER-SKATE POSE.** (ca. 1930s) Collection of (4) vintage gelatin silver glossy production photographs ranging in size from 7.25 x 9 in. to 8 x 10 in. of Judy Garland in *The Pirate*, *Listen Darling*, and *The Judy Garland Show*. Also includes publicity photo of Mickey Rooney strapping skates to Judy Garland's feet promoting their upcoming movie *Thoroughbreds Don't Cry*. In vintage very good condition. **\$200 - \$300**



**160. BETTE DAVIS AND BARBARA STANWYCK (2) GOLDEN-AGE GLAMOUR PHOTOGRAPHS.** (Various Studios, 1933/1939) Vintage (2) gelatin silver glossy 8 x 10 in. production photographs. Including (1) Bette Davis as "Judith Traherne" in *Dark Victory*. Exhibiting handling, minor staining to border, and mounting remnants of the verso. Also includes (1) Barbara Stanwyck as "Nan" in *Ladies They Talk About*. Exhibiting even toning and clean pinholes in corners. With photographer's inkstamp and studio snipe on verso. In vintage good to very good condition. **\$200 - \$300**



**161. NINOTCHKA SPECIAL PUBLIC-ITY PHOTOGRAPH.** (MGM, 1939) Vintage gelatin silver glossy 8 x 10 in. photograph of an aerial promotion stunt for *Ninotchka*. Minor handling. In vintage fine condition. **\$200 - \$300**



**162. HORACE BRISTOL OVERSIZE DEPRESSION-ERA DUSTBOWL PHOTOGRAPH CONSIDERED INSPIRATION FOR GRAPES OF WRATH.** (ca. 1930s) Vintage gelatin silver double-weight semi-gloss 11 x 14 in. depression era photograph by legendary photographer Horace Bristol. Mounted in 16 x 20 in. beveled archival mat. Depicting dustbowl Okies applying for government aid. This was one of a series of images that inspired John Steinbeck to write *The Grapes of Wrath*. An exhibition print made in 1989 by the photographer and signed on the photo and mat (inscribed to his son Bobby on verso). In very fine condition. **\$400 - \$600**





**163. HORACE BRISTOL OVERSIZE DEPRESSION-ERA FARMER PHOTOGRAPH CONSIDERED INSPIRATION FOR *GRAPES OF WRATH*.** (ca. 1930s) Vintage gelatin silver double-weight semi-gloss 11 x 14 in. depression era photograph by legendary photographer Horace Bristol. Mounted in 16 x 20 in. beveled archival mat. Depicting weathered dustbowl farmer. This was one of a series of images that inspired John Steinbeck to write The Grapes of Wrath. An exhibition print made in 1989 by the photographer and signed on the photo and mat. In very fine condition. **\$400 - \$600**



**164. HORACE BRISTOL OVERSIZE DEPRESSION-ERA MOTHER AND CHILD PHOTOGRAPH CONSIDERED INSPIRATION FOR *GRAPES OF WRATH*.** (ca. 1930s) Vintage gelatin silver double-weight semi-gloss 11 x 14 in. depression era photograph by legendary photographer Horace Bristol. Mounted in 16 x 20 in. beveled archival mat. Depicting a young mother nursing her baby. This was one of a series of images that inspired John Steinbeck to write The Grapes of Wrath. An exhibition print made in 1989 by the photographer and signed on the photo and mat. In very fine condition. **\$400 - \$600**



**165. HORACE BRISTOL OVERSIZE DEPRESSION-ERA INJURED WOMAN PHOTOGRAPH CONSIDERED INSPIRATION FOR *GRAPES OF WRATH*.** (ca. 1930s) Vintage gelatin silver double-weight semi-gloss 11 x 14 in. depression era photograph by legendary photographer Horace Bristol. Mounted in 16 x 20 in. beveled archival mat. Depicting a pensive young woman with a crutch. This was one of a series of images that inspired John Steinbeck to write The Grapes of Wrath. An exhibition print made in 1989 by the photographer and signed on the print verso. In very fine condition. **\$400 - \$600**



**166. JANET GAYNOR OVERSIZE PHOTOGRAPHIC PORTRAIT BY JOHN ENGSTEAD.** (ca. 1930s) Vintage gelatin silver double-weight semi-gloss 11 x 14 in. photographic portrait of Janet Gaynor by John Engstead. Photographer's stamp on the verso. In vintage very fine condition. **\$200 - \$300**



**167. COLLECTION OF (90+) VINTAGE OVERSIZE PHOTOGRAPHS OF MISCELLANEOUS FILM SUBJECTS.** (ca. 1930s) Large collection of (90+) gelatin silver single-weight and double-weight glossy and matte approx. 10 x 13 in. to 11 x 14 in. portrait and production photographs of a variety of films and subjects. Including Hedy Lamarr, Katharine Hepburn, Clark Gable, Fred Astaire, Ava Gardner, Mae West, Judith Anderson, and more. In generally very good to fine condition. Interested bidders are encouraged to view this lot in person by appointment at our offices. **\$300 - \$500**



**168. HUMPHREY BOGART, ERROL FLYNN AND JAMES CAGNEY (150+) VINTAGE PHOTOGRAPHS.** (ca. 1930s) Large collection of (150+) gelatin silver single-weight and double-weight glossy and matte approx. 8 x 10 in. portrait and production photographs of Humphrey Bogart, Errol Flynn and James Cagney. In generally very good to fine condition. Interested bidders are encouraged to view this lot in person by appointment at our offices. **\$300 - \$500**



**169. GREAT FILMS, FILMMAKERS, COMEDIES AND HORROR (200+) VINTAGE PHOTOGRAPHS.** (ca. 1930s) Large collection of (200+) gelatin silver single-weight and double-weight glossy and matte approx. 8 x 10 in. portrait and production photographs of the works of great filmmakers, including comedies and horror. Including *Citizen Kane*, *Gone With the Wind*, *The Raven*, *Giant*, *At the Circus*, *The Maltese Falcon*, *Lawrence of Arabia*, *The Ten Commandments*, *Of Mice and Men*, *The Graduate*, and more. In generally very good to fine condition. Interested bidders are encouraged to view this lot in person by appointment at our offices. **\$300 - \$500**



**170. HEDY LAMARR (250+) VINTAGE PHOTOGRAPHS PLUS HER MGM SIGNED AND FINGERPRINTED EMPLOYEE IDENTIFICATION CARD.** (ca. 1930s) Large collection of (250+) gelatin silver single-weight and double-weight glossy and matte approx. 8 x 10 in. portrait and production photographs of Hedy Lamarr. Also includes Lamarr's personal signed and fingerprinted studio ID card. In generally very good to fine condition. Interested bidders are encouraged to view this lot in person by appointment at our offices. **\$300 - \$500**





**171. JOAN CRAWFORD PHOTOGRAPHIC PORTRAIT BY HURRELL.** (MGM, 1934) Vintage gelatin silver double-weight semi-gloss 8 x 10 in. photographic portrait featuring three images of Joan Crawford in composite by Hurrell. With photographer's ink-stamp on verso. Minor edge wear. In vintage fine condition. **\$200 - \$300**



**172. MYRNA LOY OVER-SIZE VINTAGE PHOTOGRAPH FOR I LOVE YOU AGAIN BY LASZLO WILLINGER.** (MGM, 1940) Vintage gelatin silver double-weight glossy 10 x 13 in. photographic portrait of Myrna Loy as "Kay Wilson" in *I Love You Again* by Laszlo Willinger. Minor border waving. With photographer's inkstamp, tape remnants and typed production info on the verso. In very fine condition. **\$200 - \$300**



**173. CLARK GABLE (9) VINTAGE PHOTOGRAPHS FOR BOOM TOWN, HONKY TONK AND OTHERS.** (MGM, ca. 1940) Collection of (9) vintage gelatin silver single-weight and double-weight matte and glossy approx. 8 x 10 in. production photographs of Clark Gable in *Gone With the Wind*, *Boom Town*, *Honky Tonk*, *Parnell* and *Comrade X*. (6) bear Clarence Sinclair Bull credit inkstamp on verso. In very good to fine condition. **\$200 - \$300**



**174. SEX IN CINEMA (50+) VINTAGE PHOTOGRAPHS FEATURING FEMALE BATHING BEAUTIES, SWEATER-GIRLS AND MORE.** (ca. 1940s-1970s) Collection of (50+) vintage gelatin silver glossy approx. 8 x 10 in. production photographs of some of the greatest highlights of the history of sex in cinema, as illustrated by the obvious charms of a variety of actresses in various stages of undress. Including Alexis Smith, Tamara Dobson, Lee Remick, Tina Louise, Piper Laurie, Pamela Tiffin, Bonita Granville, Samantha Eggar, Cyd Charisse, Anne Baxter, Angie Dickinson, Jacqueline Bisset, Claudia Cardinale, Raquel Welch, and others. Ranging from good to fine condition. **\$300 - \$500**



**175. JANE RUSSELL OVERSIZE PHOTOGRAPHIC PORTRAIT BY WILLIAM CARROLL.** (1941) Vintage gelatin silver double-weight matte oversize 11 x 14 in. photograph of Jane Russell in a full-face portrait for *The Outlaw* by William Carroll. With heavy mounting remnants and tape on verso not affecting the image on the recto. Otherwise, in very good to fine condition. **\$200 - \$300**



**176. JANE RUSSELL OVERSIZE PHOTOGRAPHIC PORTRAIT BY WILLIAM CARROLL.** (1941) Vintage gelatin silver double-weight matte oversize 11 x 14 in. photograph of Jane Russell in a three-quarter-turn portrait for *The Outlaw* by William Carroll. With heavy mounting remnants and tape on verso not affecting the image on the recto. Otherwise, in very good to fine condition. **\$200 - \$300**



**177. JANE RUSSELL VINTAGE EXHIBITION PRINT FROM *THE OUTLAW*.** (TCF, 1941) Vintage gelatin silver double-weight matte 10 x 12.75 in. photographic portrait of Jane Russell from *The Outlaw* tipped to 11 x 14 in. backing board and signed in the bottom right border by Hurrell. A striking characteristic pose of a sultry Russell in a haystack with a six-shooter. With soiling and toning to the backing board. Photograph exhibits a slight crease in the upper third border, and minor silvering, not affecting the image. Overall, in vintage fine condition. **\$600 - \$800**



**178. JANE RUSSELL SPECIAL GLAMOUR PHOTOGRAPHIC PORTRAIT FOR *THE OUTLAW*.** (TCF, 1941/United Artists, 1946) Vintage gelatin silver glossy production photograph of Jane Russell in a provocative pose reclining on a fur rug as "Rio McDonald" in *The Outlaw*. With minor edge toning and handling. With staining to the verso not affecting the recto. In vintage very good to fine condition. **\$200 - \$300**



**179. SIMONE SIMON OVERSIZE VINTAGE PHOTOGRAPH FOR *CAT PEOPLE* BY ERNEST BACHRACH.** (RKO, 1942) Gelatin silver double-weight glossy 10.25 x 13.25 in. photographic portrait of French starlet Simone Simon for *Cat People*, the pinnacle of atmospheric-horror producer Val Lewton's oeuvre. By Ernest Bachrach, with his and RKO 1942 date-stamps on verso. Minor corner bumping and creasing, and small snipe remnants on verso; in vintage very good to fine condition. **\$200 - \$300**



**180. VERONICA LAKE VINTAGE PHOTOGRAPHIC PORTRAIT #531.** (ca. 1940s) Vintage gelatin silver glossy 8 x 10 in. photographic portrait of Veronica Lake for general publicity in a black chiffon negligee. In vintage very fine condition. **\$300 - \$500**





**181. VERONICA LAKE VINTAGE PHOTOGRAPHIC PORTRAIT #477.** (ca. 1940s) Vintage gelatin silver glossy 8 x 10 in. photographic portrait of Veronica Lake for general publicity in a lace veil and Spanish-style gown. In vintage very fine condition. **\$300 - \$500**



**182. VERONICA LAKE VINTAGE PHOTOGRAPHIC PORTRAIT #508.** (ca. 1940s) Vintage gelatin silver glossy 8 x 10 in. photographic portrait of Veronica Lake for general publicity posing on a polar bear skin rug. Exhibiting minor handling. In vintage very good to fine condition. **\$300 - \$500**



**183. VERONICA LAKE (3) VINTAGE PHOTOGRAPHS INCLUDING *I WANTED WINGS*.** (Various studios, 1941-1944) Collection of (3) vintage gelatin silver glossy 8 x 10 in. portraits of Veronica Lake in *I Wanted Wings*, *I Married a Witch*, and *The Blue Dahlia*. The photograph from *I Wanted Wings* bears moderate toning and the *The Blue Dahlia* bears photographer Whitey Schafer's inkstamp on the verso. In very good to fine condition. **\$200 - \$300**



**184. VERONICA LAKE VINTAGE PHOTOGRAPHIC PORTRAIT #N-704.** (ca. 1940s) Vintage gelatin silver glossy 8 x 10 in. general publicity photographic portrait of Veronica Lake with hair fanned, reclining. In vintage very fine condition. **\$400 - \$600**



**185. PETER LORRE (2) STUDIO KEYBOOK PHOTOGRAPHS FROM CASABLANCA.** (Warner Brothers, 1942) Vintage (2) gelatin silver 10 x 8 in. key book stills mounted to 11 x 8 in. muslin backing with attached two-hole tab of Peter Lorre in director Michael Curtiz's masterpiece *Casablanca*. Featuring iconic production stills of Lorre as the conning thief "Ugarte". With studio slug printed in the lower border. Exhibiting minor creasing to the corners. In vintage fine condition. **\$200 - \$300**



**188. VERONICA LAKE AND ALAN LADD KEY-LIGHT PHOTOGRAPHIC PORTRAIT FROM THE BLUE DAHLIA.** (Paramount, 1945) Vintage gelatin silver borderless glossy 7.5 x 9.5 in. production photograph of Veronica Lake as "Joyce Harwood" and Alan Ladd as "Johnny Morrison" in *The Blue Dahlia*. Tiniest trace of handling. With news service and May 1945 ink-stamps and pen notation on verso. In vintage fine condition. **\$200 - \$300**



**186. JOSEPH COTTON VINTAGE PHOTOGRAPH FROM ALFRED HITCHCOCK'S SHADOW OF A DOUBT.** (Universal, 1943) Vintage gelatin silver glossy 8 x 10 in. production portrait of Joseph Cotton as "Uncle Charlie" and Teresa Wright as "Young Charlie" in Alfred Hitchcock's *Shadow of a Doubt*. The most thoroughly atmospheric noir image we have ever handled from this film. Bears descriptive studio snipe. In vintage very fine condition. **\$200 - \$300**



**187. MARGARET BOURKE-WHITE VINTAGE SELF-PORTRAIT PHOTOGRAPH FROM THE NORTH STAR.** (Samuel Goldwyn, 1943) Vintage gelatin silver glossy 7.5 x 9.5 in. self-portrait photograph of production photographer Margaret Bourke-White from *The North Star* (the only known film for which she is the official set photographer). With minor toning to edges, and studio stamp and mounting remnants on the verso. In vintage fine condition. **\$200 - \$300**



**189. SUSAN HAYWARD (3) PHOTOGRAPHIC PORTRAITS.** (ca. 1940s) Collection of (3) vintage gelatin silver glossy approx. 8 x 10 in. photographic portraits of Susan Hayward. (2) photographs bear studio snipes for *Smash-up - The Story of a Woman*. In generally fine condition. **\$200 - \$300**





**193. LAUREN BACALL VINTAGE PHOTOGRAPHIC PORTRAIT #83.** (ca. 1940s) Vintage gelatin silver glossy 8 x 10 in. general publicity photographic portrait of Lauren Bacall in a zebra striped blouse. Exhibiting very minor handling. In vintage fine condition. **\$200 - \$300**



**190. MGM (3) MASTER PORTRAIT KEYBOOK GLAMOUR PHOTOGRAPHS OF ESTHER WILLIAMS, AUDREY TOTTER AND AMANDA BLAKE.** (ca. 1940s) Collection of (3) vintage gelatin silver glossy 8 x 10 in. master portrait keybook glamour photographs. Including (1) Esther Williams, (1) Audrey Totter, and (1) Amanda Blake. All photos tipped to keybook leaves with fabric 3-hole punch strip attached. With studio information typed on the verso. In vintage very fine condition. **\$200 - \$300**



**194. LAUREN BACALL (2) EARLY GLAMOUR PHOTOGRAPHS, (1) WITH PRESIDENT HARRY TRUMAN.** (ca. 1945-1947) Collection of (2) vintage gelatin silver glossy photographs of Lauren Bacall, including (1) 7 x 9 in. borderless headshot, and (1) 8 x 10 in. image of Bacall on an upright piano with President Harry S. Truman playing. Exhibiting some inkstamps and snipes on the verso. Exhibiting corner creasing and minor handling. Overall, in vintage very good to fine condition. **\$200 - \$300**



**191. LENA HORNE MGM MASTER PORTRAIT KEYBOOK GLAMOUR PHOTOGRAPH.** (ca. 1940s) Vintage gelatin silver glossy 8 x 10 in. master portrait keybook glamour photograph of Lena Horne. Tipped to keybook leaf with fabric 3-hole punch strip attached. Studio information typed on the verso. In vintage very fine condition. **\$200 - \$300**



**192. LAUREN BACALL VINTAGE PHOTOGRAPHIC PORTRAIT #24.** (ca. 1940s) Vintage gelatin silver glossy 8 x 10 in. general publicity photographic portrait of Lauren Bacall in a zebra striped blouse. Exhibiting very minor handling. In vintage fine condition. **\$200 - \$300**



**195. LAUREN BACALL (4) VINTAGE PHOTOGRAPHIC PORTRAITS BY JOHN ENGSTEAD.** (ca. 1940s) Collection of (4) vintage gelatin silver single-weight and double-weight glossy and matte photographic portraits ranging in size from 4 x 5 in. to 8 x 10 in. of Lauren Bacall by John Engstead. Including (2) dramatic headshots and (2) contact prints. All exhibit photographer's inkstamp on the verso. Varying degrees of handling. Overall, in vintage very good to fine condition. **\$200 - \$300**



**196. JOHN ENGSTEAD (3) VINTAGE PHOTOGRAPHIC PORTRAITS OF LORETTA YOUNG, DINA MERRILL AND DONNA REED.** (ca. 1940s-1950s) Collection of (3) gelatin silver double-weight glossy 8 x 10 in. photographic portraits by John Engstead, including (1) Loretta Young in a wedding dress, (1) Dina Merrill, and (1) Donna Reed. All with photographer's inkstamp and handwritten notation on the verso. Loretta Young with some tape remnants to border. All in very fine condition. **\$200 - \$300**



**199. IT'S A WONDERFUL LIFE VINTAGE KEYBOOK PHOTOGRAPH.** (Liberty Films, 1946) Vintage gelatin silver glossy 8 x 10 in. photograph tipped to keybook muslin leaf of James Stewart and Donna Reed in *It's a Wonderful Life*. Retaining studio snipe on the verso. In vintage fine condition. **\$200 - \$300**



**197. LIZABETH SCOTT (2) SPECIAL VINTAGE GLAMOUR PHOTOGRAPHIC PORTRAITS.** (ca. 1940s) Set of (2) vintage gelatin silver glossy 8 x 10 in. photographic portraits of Lizabeth Scott in revealing form-fitting gowns by Whitey Schafer. With photographer's inkstamp on the verso. In vintage very fine condition. **\$200 - \$300**



**200. RITA HAYWORTH VINTAGE PHOTOGRAPHIC PORTRAIT BY COBURN FROM GILDA.** (Columbia, 1946) Vintage gelatin silver double-weight glossy 8 x 10 in. photograph of Rita Hayworth as the title character in *Gilda* by Coburn. With photographer's stamp and studio snipe on the verso. In very fine condition. **\$300 - \$500**



**198. ALFRED HITCHCOCK (2) VINTAGE PHOTOGRAPHS FROM SPELLBOUND INCLUDING INGRID BERGMAN IN DALI-DESIGNED COSTUME.** (Selznick Intl', 1945) Set of (2) vintage gelatin silver glossy 8 x 10 in. production photographs from Alfred Hitchcock's *Spellbound*. Including (1) of Hitchcock directing Ingrid Bergman wearing a Salvador Dali designed costume and (1) of Ingrid Bergman and Gregory Peck rehearsing the skiing scene. Both bear studio snipes. In vintage fine condition. **\$300 - \$500**



**201. RITA HAYWORTH VINTAGE PHOTOGRAPH FROM GILDA.** (Columbia, 1946) Vintage gelatin silver double-weight glossy 8 x 10 in. photograph of Rita Hayworth as the title character in *Gilda* by Coburn. With "Rita Haywort" [sic] typed in the upper border. With photographer's stamp and studio snipe on the verso. Minor edge soiling. Otherwise in fine condition. **\$300 - \$500**





**202. RITA HAYWORTH (4) VINTAGE PHOTOGRAPHS FROM *GILDA*, *THE LADY FROM SHANGHAI*, AND *DOWN TO EARTH*.** (Various Studios, 1946–1947) Collection of (4) vintage gelatin silver glossy 8 x 10 in. production photographs of Rita Hayworth with co-stars Orson Welles and Glenn Ford in *The Lady from Shanghai*, *Gilda*, and *Down to Earth* by Cronenweth and others. Hayworth is pictured on three photos in this lot. Exhibiting minor handling. With photographer's stamps and studio snipes on verso. In vintage very good to fine condition. **\$200 - \$300**



**203. RITA HAYWORTH VINTAGE PHOTOGRAPHIC PORTRAIT.** (ca. 1950s) Vintage gelatin silver glossy 8 x 10 in. photograph of Rita Hayworth by Coburn. With photographer's stamp on the verso. In very fine condition. **\$200 - \$300**



**204. INGRID BERGMAN (6) VINTAGE PHOTOGRAPHS FROM *STROMBOLI*, *INTERMEZZO*, AND *ARCH OF TRIUMPH*.** (ca. 1940s) Collection of (6) vintage gelatin silver glossy 8 x 10 in. production photographs of Ingrid Bergman. Including (1) from *Arch of Triumph*, (4) from *Stromboli*, and (1) from *Intermezzo*. All exhibiting studio slugs printed in the lower border and moderate handling. Overall, in vintage very good condition. **\$200 - \$300**



**205. ELIZABETH TAYLOR (8) VINTAGE PHOTOGRAPHS, INCLUDING (3) WITH RICHARD BURTON.** (ca. 1940s–1960s) Collection of (8) vintage gelatin silver single-weight and double-weight matte and glossy photographs ranging in size from 7 x 9.5 in. to 8 x 10 in. spanning the actress's career from the 1940s to the 1960s, including various films and (3) photos with Richard Burton. Ranging from vintage good to fine condition. **\$200 - \$300**



**206. HUMPHREY BOGART (7) VINTAGE PHOTOGRAPHS INCLUDING EXCEPTIONAL CANDID WITH LIZABETH SCOTT FOR *DEAD RECKONING*.** (Columbia, 1947) Collection of (7) vintage gelatin silver glossy 8 x 10 in. production photographs of Humphrey Bogart in various films, including *Body and Soul*, *Sahara*, *The Treasure of the Sierra Madre*, *The Big Sleep* with Lauren Bacall, and an exceptional candid shot of Lizabeth Scott serving tea to Bogart from *Dead Reckoning*. Some with studio slugs printed in lower border, and photographer's stamps and studio snipes on verso. Overall, in vintage very good to fine condition. **\$200 - \$300**



**207. *KISS OF DEATH* (4) VINTAGE PHOTOGRAPHS INCLUDING EXCEPTIONAL MENACING PORTRAIT OF RICHARD WIDMARK.** (TCF, 1947) Vintage (4) gelatin silver glossy approx. 8 x 10 in. single weight production photographs from the film noir classic *Kiss of Death*. Including a menacing portrait of Richard Widmark as "Tommy Udo". With (3) photos displaying studio slugs printed in the lower border. Exhibiting minor signs of handling. In vintage very good to fine condition. **\$200 - \$300**



**208. ELIZABETH TAYLOR (2) VINTAGE OVERSIZE SWIMSUIT PHOTOGRAPHS.** (ca. 1940s) Vintage gelatin silver double-weight semi-gloss 11 x 14 in. (10 x 10.5 image) photographic portraits of Elizabeth Taylor and a companion frolicking on the beach. The image is printed slightly askew. Very minor handling. In vintage very fine condition. **\$200 - \$300**



**209. ZSA ZSA GABOR (2) PHOTOGRAPHIC PORTRAITS BY JOHN ENGSTEAD.** (ca. 1940s) Set of (2) vintage gelatin silver double-weight glossy 8 x 10 in. photographic portraits of Zsa Zsa Gabor by John Engstead. (1) photo being a contact print. With photographer's stamp and some pencil notation on the verso. Minor handling. In vintage fine to very fine condition. **\$200 - \$300**



**210. RAYMOND CHANDLER PHOTOGRAPHIC PORTRAIT BY JOHN ENGSTEAD.** (ca. 1940s) Vintage gelatin silver double-weight glossy 8 x 10 in. photographic portrait of Raymond Chandler and his beloved cat "Taki" by John Engstead. With photographer's stamp on the verso. Minor handling. In vintage fine condition. **\$200 - \$300**





**211. ELIZABETH TAYLOR (2) PHOTOGRAPHIC PORTRAITS BY JOHN ENGSTEAD.** (ca. 1940s) Set of (2) vintage gelatin silver double-weight glossy 8 x 10 in. photographic portraits of Elizabeth Taylor by John Engstead. With photographer's stamp and some pencil notation on the verso. Minor handling. In vintage fine condition. **\$200 - \$300**



**212. JOHN ENGSTEAD (3) PHOTOGRAPHS INCLUDING CAROLE LOMBARD AND HENRY FONDA.** (ca. 1940s-1960s) Collection of (3) vintage gelatin silver double-weight glossy and semi-gloss photographs by John Engstead. Including Mae West, Henry Fonda, Carole Lombard and Fred MacMurray. Photographer's stamp and pencil notation on the verso. In vintage fine condition. **\$200 - \$300**



**213. JOAN FONTAINE VINTAGE PHOTOGRAPH BY JOHN ENGSTEAD.** (1944) Vintage gelatin silver glossy 8 x 10 in. photographic portrait of Joan Fontaine by John Engstead. Photographer's stamp and pencil notation on the verso. Exhibiting minor handling and age. Otherwise in vintage fine condition. **\$200 - \$300**



**214. CLARK GABLE STUDIO PHOTOGRAPHIC PORTRAIT FROM *COMMAND DECISION*.** (MGM, 1948) Vintage original gelatin silver 8 x 10 in. glossy black and white photograph of Clark Gable as "Gen. Casey Dennis" in *Command Decision*. The vivid close up face shot features Gable in full cap and uniform holding a radio mic. With studio promotional information stamped on the verso. Exhibiting some creasing, edge wear and minor soiling. In vintage, good condition. **\$200 - \$300**



**215. ROBERT BRESSON (9) VINTAGE PHOTOGRAPHS FROM *LES DAMES DU BOIS DE BOULOGNE* AND *AU HASARD BALTHAZAR*.** (Various Studios, 1945/1966) Collection of (9) vintage gelatin silver approx. 8 x 10 in. production photographs from Robert Bresson films including (3) *Les Dames du Bois de Boulogne* and (6) *Au Hasard Balthazar*. With minor corner bumping and handling. In vintage very good to fine condition. **\$200 - \$300**



**218. ANN SOTHERN AND EVELYN KEYES (2) OVERSIZE PHOTOGRAPHS BY MILTON GREENE AND ROBERT COBURN.** (ca. 1940s) Vintage (2) gelatin silver double-weight 11 x 14 in. photographic portraits, including (1) glossy Evelyn Keyes by Robert Coburn with studio snipe on verso, and (1) matte Ann Sothern by Milton Greene. Both with photographer's inkstamp on verso. Exhibiting minor handling. In very good to fine condition. **\$200 - \$300**



**216. AVA GARDNER (11) VINTAGE PHOTOGRAPHS FOR *THE BRIBE* FROM A SPECIAL GLAMOUR SERIES.** (MGM, 1949) Collection of (11) vintage glossy 8 x 10 in. production photos of Ava Gardner as "Elizabeth Hintten" and Robert Taylor as "Rigby" in *The Bribe*. Featuring the two stars in every photograph for a special glamour sitting not normally found in classic film noir, and including a risqué ¾-portrait of Gardner in bikini top. Exhibiting minor handling and some edge toning. In vintage fine condition. **\$300 - \$500**



**217. HUMPHREY BOGART (8) VINTAGE PRODUCTION PHOTOGRAPHS FROM *TOKYO JOE*.** (Santana, 1949) Vintage (8) gelatin silver 8 x 10 in. production photographs of Humphrey Bogart as "Joe Barrett" in *Tokyo Joe*. Including views of Bogart with co-star Florence Marly as "Trina Landis", Bogart posing for a mug shot, Bogart held at gunpoint, Bogart brandishing a pistol, and others. With studio slugs printed in the lower borders. Exhibiting minor toning in borders and some corner wear. In vintage very good to fine condition. **\$200 - \$300**



**219. FILM NOIR, CRIME, AND SPY-GIRL FEMMES FATALE (25) VINTAGE PHOTOGRAPHS.** (ca. 1940s-1950s) Collection of (25) vintage gelatin silver glossy approx. 8 x 10 in. production photos of the sinister and scintillating women of 40s film noir through swinging 60s spy-girls. Including Shelly Winters, Anita Ekberg, Monica Vitti, Jacqueline Bisset, Gloria Graham, Honor Blackman, Ursula Andress, Nina Foch, Angie Dickinson, and others. In very good to fine condition. **\$200 - \$300**





**220. FROM HERE TO ETERNITY ARCHIVE OF (55+) VINTAGE PHOTOGRAPHS.** (Columbia, 1953) Collection of (55+) vintage gelatin silver single and double-weight matte and glossy photographs ranging in size from 7.25 in. (double-sided) square to 8 x 10 in. (single-sided) for *From Here to Eternity*. Featuring cast and crew on and off camera with a number of special glamour-posed shots not seen elsewhere. Some bear photographer's inkstamps and studios snipes on the verso. Generally fine condition. **\$2,000 - \$3,000**



**222. ANITA EKBERG OVER-SIZE PHOTOGRAPHIC PORTRAIT BY PETER BASCH.** (ca. 1950s) Vintage gelatin silver double-weight 14 x 14 in. (unevenly trimmed) glossy exhibition print of Anita Ekberg by Peter Basch. Signed by photographer in pencil on the verso. Minor handling and soiling; vintage fine condition. **\$400 - \$600**



**221. ANITA EKBERG OVERSIZE PHOTOGRAPHIC PORTRAIT BY PETER BASCH.** (ca. 1950s) Vintage gelatin silver 15.25 x 19.5 in. semi-gloss board-mounted exhibition print of Anita Ekberg by Peter Basch. Signed in lower left. Verso bears a damaged version of the same print. Moderate handling. Overall in vintage very good condition. **\$300 - \$500**



**223. KIM NOVAK OVER-SIZE PHOTOGRAPHIC PORTRAIT BY PETER BASCH.** (ca. 1950s) Vintage gelatin silver semi-gloss board-mounted 16 x 20 in. exhibition print of Kim Novak by Peter Basch for a Pageant Magazine feature on *Picnic*. Minor handling. In vintage very good to fine condition. **\$200 - \$300**



**224. KIM NOVAK OVERSIZE PHOTOGRAPHIC PORTRAIT BY PETER BASCH.** (ca. 1950s) Vintage gelatin silver double-weight matte sepia tone 16 x 20 in. exhibition print of Kim Novak by Peter Basch. Moderate waving from print drying. Signed on the recto by photographer. In vintage very good to fine condition. **\$200 - \$300**



**225. BRIGITTE BARDOT OVERSIZE PHOTOGRAPHIC PORTRAIT BY PETER BASCH.** (ca. 1950s) Vintage gelatin silver semi-gloss 15.75 x 19.75 in. board-mounted exhibition print of Brigitte Bardot in an extremely revealing bustier by Peter Basch. Moderate handling with one small corner loss. In vintage very good condition. **\$200 - \$300**



**226. BRIGITTE BARDOT OVERSIZE PHOTOGRAPHIC PORTRAIT BY PETER BASCH.** (ca. 1950s) Vintage gelatin silver double-weight semi-gloss 16 x 20 in. exhibition print of Brigitte Bardot with pitchfork by Peter Basch. With photographer's signature on verso. Trace of handling, in vintage fine condition. **\$200 - \$300**



**227. MARLENE DIETRICH COLLECTION OF (3) OVERSIZE VINTAGE EUROPEAN PRESS PHOTOGRAPHS.** (Various, 1950s) Vintage gelatin silver photographic portraits including (1) glossy 9.25 x 12 in. of Dietrich in Paris 1956; (1) double-weight semi-gloss 9 x 13 in. portrait published in Photoplay magazine; and (1) double-weight semi-gloss 7.5 x 13.5 in. stage-show panorama published in Paris-Match. Trace of handling, generally vintage fine condition. **\$200 - \$300**



**228. MARLENE DIETRICH OVERSIZE PHOTOGRAPHIC PORTRAIT BY JOHN ENGSTEAD FOR HER LAS VEGAS STAGE ACT.** (ca. 1950s) Vintage gelatin silver double-weight matte 16 x 20 in. photographic portraits of timeless icon Marlene Dietrich celebrating her Las Vegas stage act by John Engstead. Featuring Dietrich in beaded gown emerging from stage curtains. With photographer's inkstamp on the verso. In very fine condition. **\$300 - \$500**





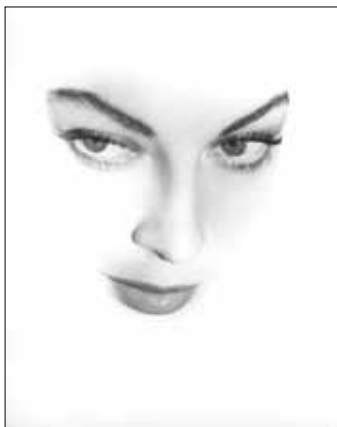
**229. MARLENE DIETRICH OVERSIZE PHOTOGRAPHIC PORTRAIT BY JOHN ENGSTEAD FOR HER LAS VEGAS STAGE ACT.** (ca. 1950s) Vintage gelatin silver double-weight matte 16 x 20 in. photographic portraits of timeless icon Marlene Dietrich celebrating her Las Vegas stage act by John Engstead. Featuring Dietrich in flowing fur wrap. With photographer's inkstamp on the verso. In very fine condition. **\$300 - \$500**



**231. MARLENE DIETRICH OVERSIZE PHOTOGRAPHIC PORTRAIT BY JOHN ENGSTEAD FOR HER LAS VEGAS STAGE ACT.** (ca. 1950s) Vintage gelatin silver double-weight matte 16 x 20 in. photographic portraits of timeless icon Marlene Dietrich celebrating her Las Vegas stage act by John Engstead. Featuring Dietrich in a fluttering tulle wrap. With photographer's inkstamp on the verso. In very fine condition. **\$300 - \$500**



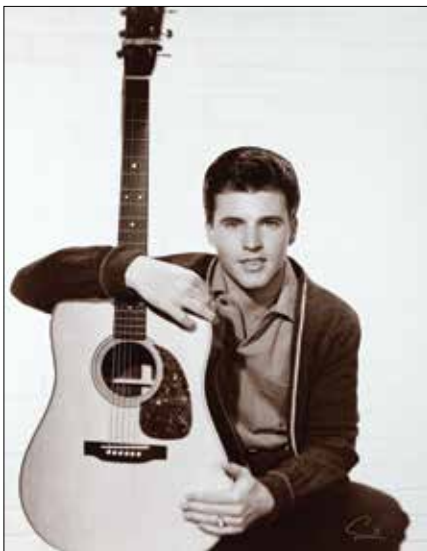
**230. MARLENE DIETRICH OVERSIZE PHOTOGRAPHIC PORTRAIT BY JOHN ENGSTEAD FOR HER LAS VEGAS STAGE ACT.** (ca. 1950s) Vintage gelatin silver double-weight matte 16 x 20 in. photographic portraits of timeless icon Marlene Dietrich celebrating her Las Vegas stage act by John Engstead. Featuring Dietrich in a sultry pose against a pillar. With photographer's inkstamp on the verso. In very fine condition. **\$300 - \$500**



**232. AVA GARDNER (3) VINTAGE PHOTOGRAPHS BY JOHN ENGSTEAD.** (ca. 1950s) Vintage gelatin silver double-weight matte and glossy 8 x 10 in. photographic portraits of Ava Gardner by John Engstead. All with photographer's inkstamp on the verso. **\$200 - \$300**



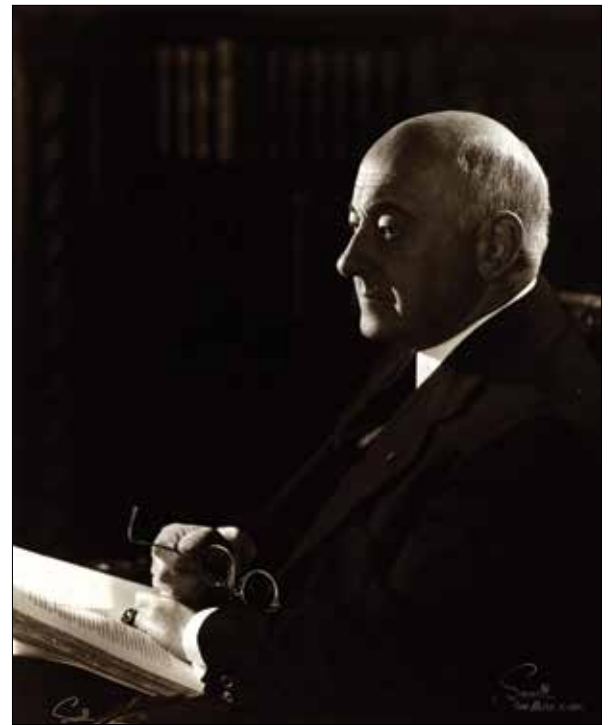
**233. THEDA BARA (2) PHOTOGRAPHIC PORTRAITS BY JOHN ENGSTEAD.** (ca. 1950s) Set of (2) vintage gelatin silver photographic portraits of a mature Theda Bara by John Engstead, including (1) glossy 4 x 5 in. contact print and (1) semi-gloss 8 x 10 in. photo for a *Harper's Bazaar* feature titled, "The Living Legends". Photographer's inkstamp on the verso. In vintage very fine condition. **\$200 - \$300**



**234. WALLACE SEAWELL OVERSIZE EXHIBITION PHOTOGRAPHIC PRINT OF RICKY NELSON.** (ca. 1950s) Vintage gelatin silver double-weight lustre sepia tone 10.5 x 13.5 in. photographic portrait of Ricky Nelson. Mounted to 17 x 21 in. exhibition mat. With photographer's stamp imprinted in gold on lower right corner. Mat exhibits signs of handling. The photograph remains in very fine condition. **\$200 - \$300**



**235. WALLACE SEAWELL OVERSIZE EXHIBITION PHOTOGRAPHIC PRINT OF ZSA ZSA GABOR.** (ca. 1950s) Vintage gelatin silver double-weight semi-gloss 13.75 x 16.5 in. photographic portrait of Zsa Zsa Gabor. Mounted to 17 x 21 in. exhibition mat. With Paul Hesse Studios stamp embossed in pink on lower right corner. Exhibits traces of handling. In very good to fine condition. **\$200 - \$300**



**236. WALLACE SEAWELL OVERSIZE EXHIBITION PHOTOGRAPHIC PRINT OF CECIL B. DEMILLE.** (ca. 1950s) Vintage gelatin silver double-weight lustre sepia tone 13.75 x 16.5 in. photographic portrait of Cecil B. DeMille. Mounted to 17 x 21 in. exhibition mat. With photographer's stamp imprinted in gold on lower left corner and embossed blind stamp in lower right. Mat exhibits subject's name neatly hand written below photo and shows moderate handling. The photograph remains in very fine condition. **\$200 - \$300**



**237. WALLACE SEAWELL OVERSIZE EXHIBITION PHOTOGRAPHIC PRINT OF JANET LEIGH.** (ca. 1950s) Vintage gelatin silver double-weight lustre sepia tone 13.5 x 16.5 in. photographic portrait of Janet Leigh. Mounted to 16 x 20 in. exhibition mat. With photographer's stamp imprinted in gold on lower left corner. Mat exhibits subject's name neatly hand written in brown ink below photo. Photo shows a retouched spot on subject's gown. In very good condition. **\$200 - \$300**





**238. WALLACE SEAWELL OVERSIZE EXHIBITION PHOTOGRAPHIC PRINT OF NAT KING COLE.** (ca. 1950s) Vintage gelatin silver double-weight lustre 13.5 x 16.5 in. photographic portrait of Nat King Cole. Mounted to 16 x 20 in. exhibition mat. With photographer's embossed blindstamp on lower right corner. Lower left corner shows a moderate area of airbrushed retouching. Subject's name neatly written in black ink below photo. In very good condition. **\$200 - \$300**



**239. PETER BASCH OVERSIZE PHOTOGRAPHIC PRINT OF BRUNA CARUSO AND SALVADOR DALI.** (ca. 1950s) Vintage gelatin silver glossy 16 x 20 in. photograph of Salvador Dali and Bruna Caruso in New York City. Signed and attributed by the photographer on the verso. Minor waviness to upper border and some corner bumping. Overall, in vintage fine condition. **\$200 - \$300**



**240. WALLACE SEAWELL OVERSIZE EXHIBITION PHOTOGRAPHIC PRINT OF SOPHIA LOREN.** (ca. 1950s) Vintage gelatin silver double-weight lustre 10.5 x 13.5 in. tipped to 17 x 21 in. mat photographic portrait of Sophia Loren. With photographer's stamp imprinted in gold on lower left corner. In fine condition. **\$200 - \$300**



**241. WALLACE SEAWELL OVERSIZE EXHIBITION PHOTOGRAPHIC PRINT OF ANN-MARGRET.** (ca. 1950s) Vintage gelatin silver double-weight lustre 10.75 x 13.75 in. tipped to 16.5 x 20.25 in. mat photographic portrait of Ann-Margret. Housed in an integral brown paper folder with embossed Seawell imprint. All in very fine condition. **\$200 - \$300**



**242. MARLON BRANDO (2) VINTAGE PHOTOGRAPHS FROM THE WILD ONE.** (Stanley Kramer Prod., 1953) Vintage (2) gelatin silver glossy 8 x 10 in. production photographs of Marlon Brando as "Johnny Strabler" in *The Wild One*. (1) keybook photo by Cronenweth with breached 4-hole punches at the top border and snipe and (1) 1960 re-release with minor emulsion pitting. Both in vintage very good condition. **\$200 - \$300**





**243. KIM NOVAK CONTACT SHEET STAMPED AND SIGNED BY PETER BASCH WITH (12) EROTIC IMAGES FROM *THE MAN WITH THE GOLDEN ARM*.** (Otto Preminger, 1955) Vintage gelatin silver glossy 8 x 10 in. contact sheet with (12) images of Kim Novak in peasant blouse as "Molly" in *The Man With The Golden Arm* by Peter Basch. Exhibiting moderate handling and impressions of cropping marks from a top sheet. With photographer's inkstamp, photographer signature and pencil and pen notation on the verso. In vintage very good condition. **\$200 - \$300**



**245. JULIE NEWMAR EARLY GLAMOUR PHOTOGRAPH SIGNED AND STAMPED BY PETER BASCH.** (ca. 1950s) Vintage gelatin silver borderless glossy 8 x 10 in. glamour photographic portrait of Julie Newmar by Peter Basch. With minor handling, corner bending and slight edge chipping. Photographer's inkstamp, signature and pencil notation on the verso. In vintage very good to fine condition. **\$200 - \$300**

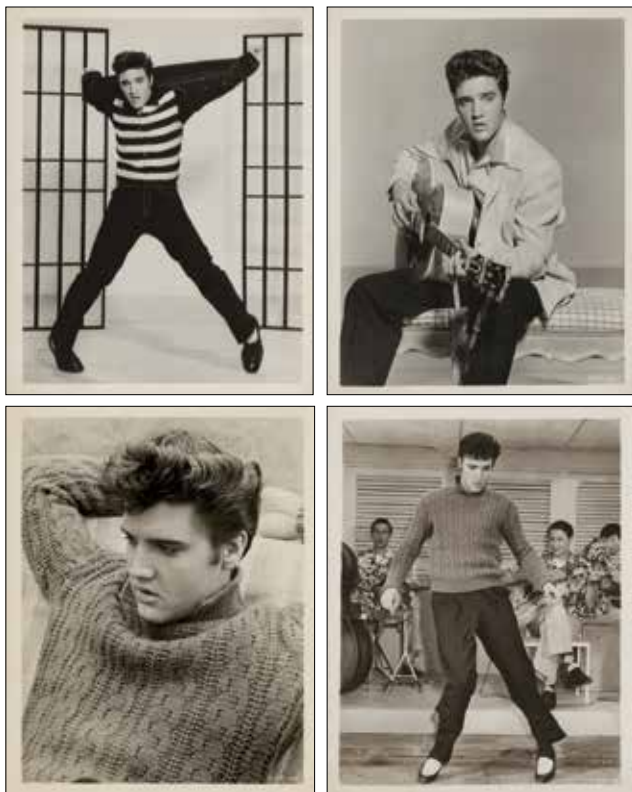


**244. INGMAR BERGMAN (22) VINTAGE PHOTOGRAPHS FROM A VARIETY OF FILMS.** (Svensk Filmindustri, 1953-1958) Collection of (22) gelatin silver glossy production photos ranging in size from 5 x 6 in. to 8 x 10 in. from Ingmar Bergman films including *The Seventh Seal*, *The Magician*, *Sawdust and Tinsel*, *Smiles of a Summer Night* and others. With moderate handling and some pinholes. In vintage very good to fine condition. **\$200 - \$300**



**246. JAMES DEAN (12) VINTAGE PHOTOGRAPHS FROM *REBEL WITHOUT A CAUSE*.** (Warner Bros., 1955) Collection of (12) vintage (9) black and white and (3) color glossy 8 x 10 in. production photographs from *Rebel Without a Cause*. With images of cast including (1) headshot of James Dean photo signed, "To Tom [Irish] You're the best, Jim", but unverified as Dean's signature. Color photos are mini-lobby cards, and (1) black and white photo has trimmed borders. In overall very good to fine condition. **\$200 - \$300**





**247. ELVIS PRESLEY AND JAMES DEAN (150+) VINTAGE PHOTOGRAPHS.** (ca. 1950s) Large collection of (150+) gelatin silver single-weight and double-weight glossy approx. 8 x 10 in. portrait and production photographs of Elvis Presley and James Dean from a variety of their films including Presley in *Jailhouse Rock*, *Speedway*, *Viva Las Vegas*, and others and Dean in *Rebel Without a Cause*, *Giant*, and *East of Eden*. In generally very good to fine condition. Interested bidders are encouraged to view this lot in person by appointment at our offices. **\$300 - \$500**



**248. FEMALE BOMBSHELLS OF THE 1950s (250+) VINTAGE PHOTOGRAPHS INCLUDING MARILYN MONROE AND OTHERS.** (ca. 1950s) Large collection of (250+) gelatin silver single-weight and double-weight glossy and matte approx. 8 x 10 in. portrait and production photographs of female bombshells including Raquel Welch, Kim Novak, Sophia Loren, Natalie Wood, Ann-Margret, and others. Includes a number of Marilyn Monroe images. In generally good to fine condition. Interested bidders are encouraged to view this lot in person by appointment at our offices. **\$300 - \$500**



**249. SEXY WOMEN OF THE SCREEN (150+) VINTAGE PHOTOGRAPHS.** (ca. 1950s) Large collection of (150+) gelatin silver single-weight and double-weight glossy approx. 8 x 10 in. portrait and production photographs of sexy women of the screen including Jane Fonda, Marie MacDonald, Julie Newmar, Ann Dvorak, Anita Ekberg, Gloria Graham, Jodie Foster, Claudia Cardinale and others. In generally very good to fine condition. Interested bidders are encouraged to view this lot in person by appointment at our offices. **\$300 - \$500**



**250. THE ROSE TATTOO (32) OVERSIZE PRODUCTION PHOTOGRAPHS.** (Paramount, 1955) Collection of (32) vintage gelatin silver double-weight semi-gloss photographs ranging in size from 10 x 13.25 in. to 11 x 14 in. from *The Rose Tattoo*. Featuring production portraits and incredible images from on set and behind the scenes with Burt Lancaster and Anna Magnani. Some with Sanford H. Roth photographer's inkstamp on the verso. In vintage very good to fine condition. **\$400 - \$600**



**251. HELEN OF TROY (32) OVERSIZE PRODUCTION PHOTOGRAPHS.** (Warner Bros., 1956) Collection of (32) vintage gelatin silver double-weight semi-gloss photographs ranging in size from 8 x 11 in. to 9 x 13.5 in. from *Helen of Troy*. Featuring production portraits and images from on set and behind the scenes. Some with Sanford H. Roth photographer's inkstamp on the verso. In vintage very good to fine condition. **\$400 - \$600**



**252. TEAHOUSE OF THE AUGUST MOON (16) OVERSIZE PRODUCTION PHOTOGRAPHS.** (MGM, 1956) Collection of (16) vintage gelatin silver double-weight semi-gloss photographs ranging in size from 9.5 x 13.5 in. to 11 x 14 in. from *Teahouse of the August Moon*. Featuring images from on set and behind the scenes including (3) of Glenn Ford. Some with Sanford H. Roth photographer's inkstamp on the verso. In vintage very good to fine condition. **\$300 - \$500**



**255. THE NAKED MAJA (11) OVERSIZE PHOTOGRAPHS.** (SGC, 1958) Collection of (11) vintage gelatin silver double-weight semi-gloss approx. 11 x 14 in. photographs. from *The Naked Maja*. Featuring production portraits and images from on set and behind the scenes. Some with Sanford H. Roth photographer's inkstamp on the verso. Exhibiting minor photographer's retouching. In vintage fine to very fine condition. **\$200 - \$300**



**253. JEAN SEBERG (20) VINTAGE PHOTOGRAPHS FROM SAINT JOAN.** (Wheel Prod., 1957) Vintage (20) gelatin silver glossy production photographs ranging in size from 6.5 x 7.6 in. (unevenly trimmed) to 8 x 10 in. of Jean Seberg in *Saint Joan*. With some studio snipes and inkstamps on the verso. In vintage very good condition. **\$200 - \$300**



**254. KIM NOVAK (4) VINTAGE OVERSIZE PHOTOGRAPHS BY COBURN FROM JEANNE EAGELS INCLUDING (1) WITH ORIGINAL NEGATIVE.** (1957) Collection of (4) vintage gelatin silver glossy 10 x 13.25 in. production photographs of Kim Novak in *Jeanne Eagels*. With studio and photographer's inkstamp on the verso. Includes (1) 1.4 x 1.5 in. 35mm negative. With some staple holes to corners and borders. In generally vintage very good condition. **\$200 - \$300**





**256. KIM NOVAK VINTAGE CONTACT SHEET SIGNED & STAMPED BY PETER BASCH FOR *BELL BOOK AND CANDLE*.** (Columbia, 1958) Vintage gelatin silver glossy 8 x 10 in. contact sheet from 2 ¼ negatives, from the personal archive of glamour photographer Peter Basch. (12) Unique glamour-pose shots of Kim Novak for *Bell, Book and Candle* with photographer's original red grease-pencil selection markings around four, plus signed and credit-stamped on verso by Basch. Vintage fine condition. **\$200 - \$300**



**258. JAYNE MANSFIELD CONTACT SHEET STAMPED BY PETER BASCH WITH (12) EARLY EROTIC IMAGES.** (ca. 1950s/printed 1960s) Vintage gelatin silver glossy 8 x 10 in. contact sheet with (12) images of Jayne Mansfield in revealing poses by Peter Basch. With red grease pencil cropping marks on image 1 and image 6, and some minor blemishes to the emulsion. Photographer's inkstamp on the verso. Overall, in vintage very good to fine condition. **\$300 - \$500**



**257. NATALIE WOOD OVER-SIZE PHOTOGRAPHIC PORTRAIT FROM *MARJORIE MORNINGSTAR*.** (Beachwold, 1958) Vintage gelatin silver double-weight glossy 11 x 14 in. photographic portrait of Natalie Wood as the title character in *Marjorie Morningstar*. Mild border waviness. "Not for Publication" inkstamp on the verso. Otherwise, in very fine condition. **\$200 - \$300**



**259. ANTHONY PERKINS VINTAGE OVER-SIZE PHOTOGRAPH BY BILL AVERY AND BUD FRAKER INCLUDING ORIGINAL CAMERA NEGATIVE.** (ca. 1950s) Vintage gelatin silver double-weight semi-gloss 10.25 x 13.5 in. photographic portrait of Anthony Perkins by Avery and Fraker. With photographer and editor inkstamps on the verso. Also includes the original 35mm 1.4 x 1.5 in. camera negative. Minor corner bumping and surface creasing with no emulsion breaks. In overall, vintage fine condition. **\$200 - \$300**



**260. ELIZABETH TAYLOR (4) VINTAGE OVERSIZE PHOTOGRAPHS FROM *CAT ON A HOT TIN ROOF*.** (MGM, 1958) Collection of (4) vintage gelatin silver double-weight semi-gloss 11 x 14 in. photographic portraits from *Cat on a Hot Tin Roof*. Featuring behind the scenes, candid shots of Elizabeth Taylor and Paul Newman working on scenes and Taylor and Burl Ives on break during production. Corner bumping and creasing. In very good to fine condition. **\$300 - \$500**



**261. JEAN SEBERG (21) PHOTOS FROM *BONJOUR TRISTESSE* AND *THE MOUSE THAT ROARED*.** (Various Studios, 1958/1959) Collection of (21) vintage gelatin silver single-weight and double-weight photographs ranging in size from 7.25 x 9.4 in. to 8 x 10 in. of Jean Seberg in films including *Bonjour Tristesse* and *The Mouse that Roared*. Some exhibiting studio slugs in border and snipes and photo service stamps on the verso. In generally very good to fine condition. **\$200 - \$300**



**262. ALFRED HITCHCOCK (8) VINTAGE PHOTOGRAPHS INCLUDING (1) DIRECTING KIM NOVAK IN *VERTIGO*.** (Paramount, 1958) Collection of (8) vintage gelatin silver 8 x 10 in. of Alfred Hitchcock's films including (1) *Vertigo* featuring Hitchcock directing Kim Novak on set, (1) keybook photograph of Hitch behind the scenes of *The Birds*, (3) from *Secret Agent*, (1) *Spellbound*, (1) Ingrid Bergman in *Notorious*, and (1) from *The Trouble with Harry*. All exhibiting minor handling and some creasing. In generally good to fine condition. **\$200 - \$300**



**263. *BEN-HUR* (32) VINTAGE OVERSIZE SPECIAL PHOTOGRAPHS.** (MGM, 1959) Special vintage gelatin silver (32) oversize 10.5 x 13.25 in. double-weight photographs of director William Wyler's historical epic *Ben-Hur*. Including production portraits and action stills of Charlton Heston as "Judah Ben-Hur", Haya Harareet as "Esther", Jack Hawkins as "Quintus Arrius", Steven Boyd as "Massala", the iconic chariot race, shipboard slave revolt, Ben-Hur offering water to the condemned Jesus Christ, and others. Exhibiting some edge wear, corner bumping, and surface loss. In vintage good to very good condition. **\$200 - \$300**



**264. WARNER BROS. (10) VINTAGE SET CONTINUITY PHOTOGRAPHS WITH CAST AND CREW FROM VARIOUS FILMS INCLUDING *THE GREAT RACE*, *THE FBI STORY*, *INSIDE DAISY CLOVER* AND MORE.** (Warner Bros., 1950s-1960s) Vintage (10) gelatin silver 8 x 10 in. set continuity photographs with cast and crew from a various 1950s Warner Bros. films. Including behind-the-scenes views of *The FBI Story* (1959), *The Great Race* (1965) with Tony Curtis, *Hotel* (1967) depicting director Richard Quine and actor Kevin McCarthy, *Inside Daisy Clover* (1967) with Natalie Wood, Gene Kelley on the set of *Marjorie Morningstar* (1958), *The Young Philadelphians* (1959) with Paul Newman and others. Photos display "Return to technical office" inkstamps on the verso. Exhibiting signs of handling, corner bumping, and small creases. In vintage good to fine condition. **\$200 - \$300**





**265. NATALIE WOOD OVERSIZE PHOTOGRAPHIC PORTRAIT BY MICHAEL CHILDERS.** (ca. 1960s) Vintage gelatin silver double-weight matte 10.75 x 13.75 in. photographic portrait of Natalie Wood by Michael Childers. With photographer's inkstamp on the verso. In very fine condition. **\$200 - \$300**



**266. NATALIE WOOD PEARL DRESS OVERSIZE PHOTOGRAPHIC PORTRAIT.** (ca. 1960s) Vintage gelatin silver double-weight glossy 11 x 14 in. photographic portrait of Natalie Wood in beaded lace and pearl dress. With photographer's proof inkstamp on the verso. In very fine condition. **\$200 - \$300**



**267. NATALIE WOOD BEADED DRESS OVERSIZE PHOTOGRAPHIC PORTRAIT.** (ca. 1960s) Vintage gelatin silver double-weight glossy 11 x 14 in. photographic portrait of Natalie Wood in beaded dress, tilting her head. With photographer's proof inkstamp on the verso. In very fine condition. **\$200 - \$300**



**268. NATALIE WOOD OVERSIZE PHOTOGRAPHIC PRODUCTION PORTRAIT.** (ca. 1960s) Vintage gelatin silver double-weight glossy 10.25 x 13.25 in. production photo from unattributed film of Natalie Wood. With notation in pen on the verso. Mild toning to edges. In very fine condition. **\$200 - \$300**



**269. NATALIE WOOD WHITE DRESS OVERSIZE PHOTOGRAPHIC PORTRAIT.** (ca. 1960s) Vintage gelatin silver double-weight glossy 11 x 14 in. photographic portrait of Natalie Wood in simple white dress. With photographer's proof inkstamp on the verso. In very fine condition. **\$200 - \$300**



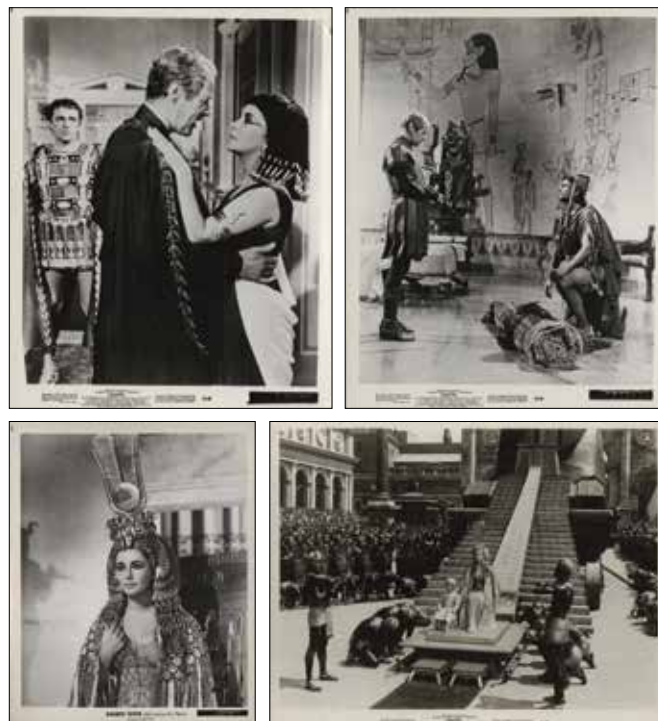
**270. JEAN SEBERG (60+) PHOTOS FROM SIX FILMS.** (Various Studios, ca. 1960s) Collection of (60+) vintage gelatin silver glossy production photographs ranging in size from 7 x 9.6 in. to 8 x 10 in. of Jean Seberg in films including *Lilith*, *Paint your Wagon*, *Airport*, *Macho Callahan* and others. With some studio snipes and inkstamps on the verso. In vintage very good to fine condition. **\$300 - \$500**



**271. JEAN SEBERG (50+) PHOTOS ON AND OFF SCREEN.** (Various studios, ca. 1960s) Collection of (50+) vintage gelatin silver glossy production photographs ranging in size from 7 x 9.25 in. to 8 x 10 in. of Jean Seberg in films including *Playtime*, *Taste of Love*, *Fine Madness* and others. With some studio snipes and inkstamps on the verso. In vintage very good to fine condition. **\$300 - \$500**



**272. JUDGMENT AT NUREMBERG KEY SET OF (16) OVERSIZE VINTAGE PHOTOGRAPHS.** (United Artists, 1961) Collection of (16) gelatin silver 10.25 x 13.5 in. double-weight key photographs of *Judgment at Nuremberg*, director Stanley Kramer's star-studded courtroom drama. Including behind-the-scenes images, production views, and portraits of Kramer and stars Spencer Tracy, Burt Lancaster, Richard Widmark, Judy Garland, Marlene Dietrich, Montgomery Clift, and Maximilian Schell, who won a Best Supporting Actor Academy Award for his portrayal of "Rudolph Peterson". Exhibiting some signs of handling, edge wear, corner bumping, and creasing. In vintage good to fine condition. **\$300 - \$500**



**273. CLEOPATRA (15) VINTAGE PRODUCTION PHOTOGRAPHS INCLUDING ELIZABETH TAYLOR, RICHARD BURTON AND REX HARRISON.** (TCF, 1963) Vintage original (15) gelatin silver 8 x 10 in. production photographs on single weight paper from Joseph L. Mankiewicz's historical epic *Cleopatra*. Including views of Elizabeth Taylor in elaborate finery as "Cleopatra", Richard Burton as "Marc Antony", Rex Harrison as "Julius Caesar", opulent ceremonies and processions, battles between Egyptian and Roman armies, and more. Photos display studio slug printed in lower border. Exhibiting signs of handling, creasing, and corner bumping. In vintage very good to fine condition. **\$300 - \$500**



**274. FRANCOIS TRUFFAUT (13) VINTAGE PHOTOGRAPHS FROM LOVE AT TWENTY, STOLEN KISSES AND TWO ENGLISH GIRLS.** (ca. 1960s) Vintage (13) gelatin silver approx. 8 x 10 in. production photographs of classic films directed by French nouvelle vague master Francois Truffaut. Including images of Jean-Pierre Leaud as "Antoine Doinel" and Patrick Auffay as "René" in the "Antoine et Collette" segment of *Love at Twenty* (1962), as well as scenes and portraits from *Stolen Kisses* (1968) and *Two English Girls* (1971). Some photos with studio slugs printed in lower border. Exhibiting minor signs of handling and edge wear. In vintage very good to fine condition. **\$200 - \$300**





**275. ANN-MARGRET (3) VINTAGE GLAMOUR PHOTOGRAPHS.** (ca. 1960s) Collection of (3) vintage gelatin silver glossy 8 x 10 in. photographs of Ann-Margret including (2) glamorous headshots and (1) full body portrait. All in vintage fine condition. **\$200 - \$300**



**276. LAUREN HUTTON VINTAGE CONTACT SHEET WITH (12) NUDE POSES BY PETER BASCH FOR 1963 PLAYBOY.** (1963) Vintage gelatin silver glossy 8 x 10 in. contact sheet of Lauren Hutton for a *Playboy* magazine test photo session by Peter Basch. Featuring (12) frames from 2 ¼ negatives of Hutton posing nude on a fur rug. Exhibiting grease pencil question mark in frame 11. Showing edge wear and minor handling. With photographer's inkstamp and pen notation on the verso. In vintage very good to fine condition. **\$400 - \$600**



**277. DR. STRANGELOVE (15) VINTAGE PHOTOGRAPHS.** (Columbia, 1963) Vintage original (15) gelatin silver 8 x 10 in. production photographs of Stanley Kubrick's dark comic masterpiece *Dr. Strangelove: Or How I Stopped Worrying and Learned to Love to the Bomb*. Including portraits of Peter Sellers as "Dr. Strangelove", "President Merkin Muffley" and "Captain Lionel Mandrake", Sterling Hayden as "General Jack T. Ripper", George C. Scott as "General Buck Turgidson", stills of the war room, Slim Pickens as "Major King Kong" implementing "Attack Plan R", and others. With studio slugs printed in the lower borders. Some prints exhibit some toning, creasing, minor tears and corner bumping. Condition ranges from vintage good to fine. **\$200 - \$300**



**278. JAYNE MANSFIELD (25) VINTAGE PHOTOGRAPHS FROM PRIMITIVE LOVE.** (GLM, 1964) Collection of (25) vintage gelatin silver glossy approx. 8 x 10 in. production photographs from *Primitive Love*. All photographs depict Jayne Mansfield. With exhibiting curling and slight toning. Overall, in vintage very good condition. **\$200 - \$300**



**279. STARS WITH THEIR CHILDREN (13) VINTAGE PHOTOGRAPHS, INCLUDING PETER FONDA, JANET LEIGH, ANTHONY QUINN AND VANESSA REDGRAVE.** (ca. 1960s) Collection of (13) vintage gelatin silver glossy approx. 8 x 10 in. photographic portraits of Hollywood stars with their families. Includes Janet Leigh with Jamie Lee and Kelly, Charlton Heston and Holly, Vanessa Redgrave and Natasha, Ryan O'Neal and Tatum, Anthony Quinn and family, and Peter Fonda with Justin and Bridgette. In vintage good to very good condition. **\$200 - \$300**

**281. ELIZABETH TAYLOR (7) OVERSIZE VINTAGE PHOTOGRAPHS.** (ca. 1960s) Collection of (7) vintage gelatin silver single-weight and double-weight glossy and semi-gloss approx. 10 x 13.25 in. to 11 x 14 in. production photographs of Elizabeth Taylor. (2) include Richard Burton, (1) photograph is from *Cleopatra* (1963), (2) from *Sandpiper*, and (1) is in color. Overall, in vintage very good to fine condition. **\$200 - \$300**



**280. RAQUEL WELCH (3) EROTIC GLAMOUR POSE PHOTOGRAPHS.** (ca. 1960s) Vintage gelatin silver glossy and matte 8 x 10 in. photographs of Raquel Welch in very sexy settings and lingerie. Exhibiting even toning and very light handling. In very fine condition. **\$300 - \$500**



**282. STEVE MCQUEEN (22) VINTAGE PHOTOGRAPHS FROM *BABY, THE RAIN MUST FALL*.** (Columbia, 1965) Collection of (22) vintage gelatin silver glossy 8 x 10 in. production photographs of Steve McQueen as "Henry Thomas" in *Baby, the Rain Must Fall*. All depicting Steve McQueen. Some with Lee Remick as "Georgette Thomas". Exhibiting minor handling. In vintage very good condition. **\$200 - \$300**





**283. JULIE CHRISTIE (8) VINTAGE PHOTOGRAPHS.** (ca. 1960s) Collection of (8) vintage gelatin silver glossy 8 x 10 in. production photographs and portraits of Julie Christie in films and events including *Far from the Madding Crowd*, *Darling*, *Young Cassidy*, holding an Oscar and more. Light handling. In very good to fine condition. **\$200 - \$300**



**284. RAQUEL WELCH (2) EXCEPTIONAL EARLY SWIMSUIT PHOTOGRAPHS.** (ca. 1960s) Set of (2) vintage gelatin silver glossy 8 x 10 in. photographic portraits of Raquel Welch. With (1) photo 3-hole punched on the left border and with Curt Gunther photographer's inkstamp on the verso. Overall in vintage fine condition. **\$300 - \$500**



**285. OUR MAN FLINT (25) GLAM-OUR PHOTOGRAPHS OF VILLAINESS GILA GOLAN.** (TCF, 1966) Collection of (25) vintage gelatin silver glossy 8 x 10 in. production photographs of villainess Gila Golan as "Gila" in *Our Man Flint*. Includes (10+) pages of press literature. In vintage fine condition. **\$200 - \$300**



**286. THE DIRTY DOZEN (10) UNUSUAL NEGATIVE-PRINTED PHOTOGRAPHIC PORTRAITS.** (MGM, 1967) Vintage original (10) gelatin silver 8 x 10 in. photographs from Robert Aldrich's World War II classic *The Dirty Dozen*. For some unknown reason, these unusual studio portraits were printed as "negative" images. Depicting Lee Marvin as "Major Reisman", Ernest Borgnine as "General Worden", John Cassavetes as "Victor Franko", and others. With studio slugs printed in the lower borders. Exhibiting some creasing, handling, and corner bumping. In vintage very good condition. **\$200 - \$300**



**287. CAMELOT (15) VINTAGE OVERSIZE PHOTO-LOBBY CARDS.** (Warner Bros., 1967) Set of (15) vintage gelatin silver glossy 10.25 x 13. in. production scenic and photographic portraits from *Camelot*. Exhibiting some minor handling. Generally, in vintage fine condition. **\$200 - \$300**



**288. SHARON TATE (2) PHOTOGRAPHIC PORTRAITS BY JOHN ENGSTEAD.** (ca. 1960s) Set of (2) vintage gelatin silver glossy 5 x 7 in. photographic portrait contact prints of Sharon Tate by John Engstead. With photographer's inkstamp on the verso. Very light handling. In vintage fine to very fine condition. **\$200 - \$300**



**289. JEAN SEBERG (21) PHOTOGRAPHS FROM *BIRDS IN PERU*.** (Universal, 1968) Collection of (21) vintage gelatin silver glossy production photographs ranging in size from 5 x 7 in. to 8 x 10 in. of Jean Seberg and cast in various scenes and behind-the-scenes images from *Birds in Peru*. Exhibiting handling and wear. In vintage very good condition. **\$200 - \$300**



**290. STEVE MCQUEEN AND FAYE DUNAWAY (3) VINTAGE SPECIAL PORTRAIT SERIES PHOTOGRAPHS FOR *THE THOMAS CROWN AFFAIR*.** (Mirisch Corp., 1968) Collection of (3) vintage gelatin silver glossy 8 x 10 in. photographs from *The Thomas Crown Affair*. Special portraits including (2) of Faye Dunaway and (1) stunning portrait of Faye Dunaway and Steve McQueen in character. Minor handling and soiling. In vintage very good to fine condition. **\$200 - \$300**



**291. RAQUEL WELCH (16) PUBLICITY PHOTOGRAPHS INCLUDING *ONE MILLION YEARS B.C.*** (ca. 1960s-1970s) A collection of (16) vintage original gelatin silver production stills and publicity photographs of sex symbol Raquel Welch. Featuring Welch in film roles, including "Cora" from *Fantastic Voyage* (1966), "Loana" from *One Million Years B.C.* (1966), "Michele" in *Flareup* (1969), the title character in *Myra Breckenridge* (1970) and others. Some photos with typed production information on the verso, others with studio slugs printed in lower border. Exhibiting minor toning, soiling, light creasing and corner bumping. In vintage very good to fine condition. **\$200 - \$300**



**292. RAQUEL WELCH (9) PUBLICITY STILL PHOTOGRAPHS FOR *BANDOLERO!*** (20th Century Fox, 1968) Collection of (9) vintage gelatin silver 10 x 8 in. production photographs of Raquel Welch as "Maria Stoner" in the classic western *Bandolero!* Including action packed production views of Welch firing a six-shooter, fending off a bandit, with Dean Martin as "Dee Bishop" and more. With studio slugs in the lower border. Exhibiting light creasing and corner wear. In vintage very good to fine condition. **\$200 - \$300**





**293. LUIS BUNUEL (18) VINTAGE PHOTOGRAPHS FROM *BELLE DU JOUR* AND *TRISTANA*.** (Various Studios, 1967/1970) Collection of (18) vintage gelatin silver glossy approx. 8 x 10 in. production photographs from Luis Buñuel films, including (15) *Belle du Jour* and (3) *Tristana*. In vintage good to very good condition. **\$200 - \$300**



**294. CLAUDE CHABROL FILMS (28) VINTAGE PHOTOGRAPHS FROM (3) FILMS.** (Various Studios, 1969-1970) Collection of (28) vintage gelatin silver glossy approx. 8 x 10 in. production photographs from Claude Chabrol films, including *This Man Must Die*, *Le Femme Infidel* and *The Third Lover*. In vintage very good condition. **\$200 - \$300**



**297. *A CLOCKWORK ORANGE* (9) SPECIAL CINERAMA PREMIERE MARQUEE DISPLAY PHOTOGRAPHS.** (Warner Bros., 1971) Collection of (9) vintage gelatin silver Cinerama marquee display photographs on double-weight paper. Featuring images of the lobby theme décor promoting *A Clockwork Orange*. Including images of marquee, foyer, and lobby of a Cinerama theatre showing the Stanley Kubrick masterpiece. Includes numerous images and designs which do not appear in any of the regular release material. Virtually unhandled. In vintage very fine condition. **\$400 - \$600**



**295. *HAROLD AND MAUDE* COMPLETE SET (25) VINTAGE PHOTOGRAPHS IN PRINTED ENVELOPE.** (Paramount, 1971) Complete set of (25) vintage gelatin silver glossy 8 x 10 in. production scenic photographs and portraits from *Harold and Maude*. Exhibiting minor handling and slight edge toning. In vintage fine condition. **\$200 - \$300**



**296. *THE BOYFRIEND* (9) VINTAGE PHOTOGRAPHS WITH TWIGGY, TOMMY TUNE AND OTHERS.** (MGM, 1971) Collection of (9) vintage gelatin silver glossy 8 x 10 in. production photographs from the Twiggy and Tommy Tune musical adapted from the stage play *The Boyfriend*. With images of the spectacular set and period costumes. Exhibiting some bleed from printed information on the verso. In vintage very good condition. **\$200 - \$300**





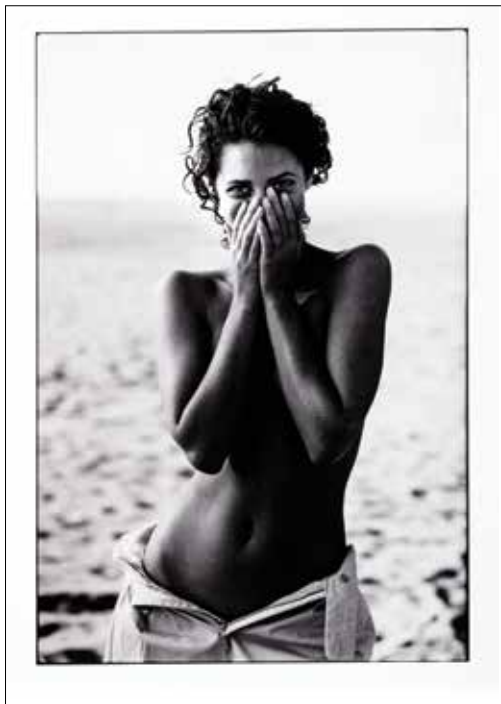
**298. PABLO CASALS (15) SPECIAL VINTAGE OVERSIZE PHOTOGRAPHS FOR AN APN PHOTO ESSAY.** (ca. 1970s) Collection of (15) vintage gelatin silver glossy photographs ranging in size from 10 x 13 in. to 10 x 14 in. of maestro Pablo Casals. Includes the resulting APN 2-page photo essay. "Pablo Casals cellist...composer...conductor... his music and his life by Eddie Adams". In vintage fine to very fine condition. **\$200 - \$300**



**299. LIZA MINNELLI VINTAGE OVERSIZE PHOTOGRAPHIC PORTRAIT BY McCABE FROM CABARET.** (Allied Artists, 1972) Vintage gelatin silver double-weight semi-gloss 11 x 14 in. (image area 6.6 x 10 in.) photographic portrait of Liza Minnelli from, *Cabaret*. With McCabe INC. inkstamp on the verso. Minor corner bumping and very light soiling. In vintage very good to fine condition. **\$200 - \$300**



**300. AMADEUS (9) VINTAGE PRODUCTION PHOTOGRAPHS.** (AMLF, 1984) Vintage gelatin silver glossy 8 x 10 in. production photographs from Milos Forman's Best Picture Oscar winning *Amadeus*. Also includes (25+) pages of press package literature. All in vintage fine condition. **\$200 - \$300**



**301. PETER LINDBERGH PHOTOGRAPHIC PORTRAIT OF SUPERMODEL CHRISTY TURLINGTON.** (1988) Vintage gelatin silver 9 x 13 in. photographic portrait on double-weight paper of supermodel Christy Turlington by Peter Lindbergh. Taken in Los Angeles for a 1988 American Vogue photo shoot. With photographer Lindbergh's inkstamp on the verso. In vintage fine condition. **\$400 - \$600**



**302. PETER LINDBERGH OVERSIZE PHOTOGRAPH TITLED "THE UNKNOWN".** (ca. 1990s) Vintage approx. 8 x 11.75 in. glossy photograph of a staged 1960s-style Peace demonstration titled "The Unknown". Featuring hippies with signs and graffiti. In vintage fine condition. **\$400 - \$600**





**303. NADJA AUERMANN PHOTOGRAPHIC PORTRAIT BY PETER LINDBERGH.** (ca. 1990s) Vintage approx. 8 x 10 in. lustre photograph of Nadja Auermann by Peter Lindbergh for German Marie Claire magazine. Featuring a nude Auermann in the desert. In very fine condition. **\$400 - \$600**



**305. MILLA JOVOVICH PHOTOGRAPHIC PORTRAIT BY PETER LINDBERGH.** (1998) Vintage gelatin silver 8 x 12 in. photographic portrait of supermodel Milla Jovovich by Peter Lindbergh. Taken at a 1998 Italian Vogue photo shoot. With photographer's inkstamp on the verso with handwritten copyright information. In vintage fine condition. **\$400 - \$600**



**304. MILLA JOVOVICH PHOTOGRAPHIC PORTRAIT BY PETER LINDBERGH.** (ca. 1990s) Vintage gelatin silver 8 x 11.5 in. photographic portrait of supermodel turned actress Milla Jovovich by Peter Lindbergh. Featuring Jovovich eating shellfish by water's edge. Taken at a 1990s New York photo shoot. With photographer's inkstamp on the verso and handwritten details. In vintage fine condition. **\$400 - \$600**



**306. SUPERMODEL KATE MOSS PHOTOGRAPHIC PORTRAIT BY PETER LINDBERGH.** (1994) Vintage gelatin silver black and white 8 x 10 in. photographic portrait of supermodel Kate Moss by Peter Lindbergh. Taken at a 1994 Harper's Bazaar photo shoot. With photographer's inkstamp on the verso and handwritten details. In vintage fine condition. **\$400 - \$600**



**307. PAUL WALKER PHOTOGRAPHIC PORTRAIT BY GREG GORMAN.** (ca. 2000s) Original photographic 8 x 10 in matte print of the late actor Paul Walker taken by celebrity and fine art photographer Greg Gorman. Featuring Walker squatting on his haunchs in casual attire. The photo retains the photographer's label and negative number on the verso. In very fine condition. **\$400 - \$600**



**308. VINTAGE STUDIO NEGATIVES (19) OF FEMALE STARS INCLUDING LORETTA YOUNG, BARBRA STANWYCK, FAY WRAY AND MORE.** (ca. 1920s-1940s) Collection of (19) vintage original 7.75 x 9.75 in. acetate and nitrate camera negatives including glamour portraits and production images of Grace Bradley, Francis Dee, Paulette Goddard, Helen Mack, Carole Landis, Gail Russell, Fay Wray, Toby Wing, Loretta Young, Barbra Stanwyck and others. With some exhibiting photographer retouching including handwritten India ink captions and codes. All with minor handling, some waviness. Overall in vintage fine condition. **\$200 - \$300**



**309. VINTAGE STUDIO NEGATIVES (13) OF LUCILLE BALL, KATHARINE HEPBURN AND NATALIE WOOD AND MORE.** (ca. 1920s-1940s) Collection of (13) vintage original in. camera negatives ranging in size from approx. .9 x 1.5 in. to 8 x 10 in. including glamour portraits and production images of Katharine Hepburn, Lucille Ball, Natalie Wood and others from films including *Dark Corner*, *Forever Darling*, and *Next Time I Marry*. With some exhibiting photographer retouching including handwritten India ink captions and codes. All with minor handling. Overall in vintage fine condition. **\$200 - \$300**



**310. NORMA SHEARER (11) VINTAGE STUDIO NEGATIVES.** (ca. 1930s) Collection of (11) vintage original approx. 8 x 10 in. acetate and nitrate camera negatives including glamour portraits and production images of Norma Shearer. Including (5) from *Marie Antoinette*. Exhibiting photographer retouching including handwritten India ink captions and codes. All with minor handling. Some corner loss and cropping remnants. Generally in vintage very good to fine condition. **\$200 - \$300**



The following (10) Lots 311-320 are the personal property of Norma Shearer. These are original, hand-retouched camera negatives gifted to her by the photographers.



**311. NORMA SHEARER PORTRAIT CAMERA NEGATIVE.** (ca. 1930s) Vintage original 7.75 x 9.75 in. camera negative of Norma Shearer. With hand retouching and studio codes written in India ink on negative. This was Shearer's personal master and is from her estate. **\$200 - \$300**



**312. NORMA SHEARER SIGNED PORTRAIT CAMERA NEGATIVE BY HURRELL.** (ca. 1930s) Vintage original 7.6 x 9.75 in. camera negative of Norma Shearer by Hurrell. With hand retouching by Hurrell and with authentic signature and inscription, in ink, on the negative by Norma Shearer, "Cordially, Norma Shearer". This was Shearer's personal master and is from her estate. **\$200 - \$300**



**313. NORMA SHEARER (4) PORTRAIT CAMERA NEGATIVES.** (ca. 1930s) Vintage original (4) 7.75 x 9.75 in. nitrate camera negatives of Norma Shearer. All with hand retouching and studio codes written in India ink on negative. All with "Norma Shearer - Metro-Goldwyn-Mayer" hand lettered in lower left corner. These were Shearer's personal masters and are from her estate. **\$200 - \$300**



**314. NORMA SHEARER (7) VINTAGE RETOUCED CAMERA NEGATIVES.** (ca. 1930s) Vintage original (7) 7.75 x 9.75 in. nitrate camera negatives of Norma Shearer. All with hand retouching and (5) with studio codes written in India ink on negative. (4) with "Norma Shearer - Metro-Goldwyn-Mayer" hand lettered in lower left corner. These were Shearer's personal masters and are from her estate. **\$200 - \$300**



**315. NORMA SHEARER (4) FULL-LENGTH POSE RETOUCED CAMERA NEGATIVES.** (ca. 1930s) Vintage original (4) 7.75 x 9.75 in. nitrate camera negatives of Norma Shearer. All with hand retouching and studio codes written in India ink on negative. (4) with "Norma Shearer - Metro-Goldwyn-Mayer" hand lettered in lower left corner. These were Shearer's personal masters and are from her estate. **\$200 - \$300**



**318. NORMA SHEARER (10) FULL-LENGTH PERIOD COSTUME RETOUCED CAMERA NEGATIVES.** (ca. 1930s) Vintage original (10) 7.75 x 9.75 in. nitrate camera negatives of Norma Shearer. All with hand retouching and studio codes written in India ink on negative. These were Shearer's personal masters and are from her estate. \$200 - \$300

**316. NORMA SHEARER (7) MEDIUM CLOSE-UP GLAMOUR POSE RETOUCED CAMERA NEGATIVES.** (ca. 1930s) Vintage original (7) 7.75 x 9.75 in. nitrate camera negatives of Norma Shearer. All with hand retouching and (3) with studio codes written in India ink on negative. These were Shearer's personal masters and are from her estate. \$200 - \$300



**317. NORMA SHEARER (5) RETOUCED CAMERA NEGATIVES.** (ca. 1930s) Vintage original (5) 7.75 x 9.75 in. nitrate camera negatives of Norma Shearer. All with hand retouching and studio codes written in India ink on negative. These were Shearer's personal masters and are from her estate. \$200 - \$300

**319. NORMA SHEARER (6) TRADITIONAL GLAMOUR POSE RETOUCED CAMERA NEGATIVES.** (ca. 1930s) Vintage original (3) 7.75 x 9.75 in. nitrate camera negatives of Norma Shearer. All with hand retouching and some with studio codes written in India ink on negative and (2) with "Norma Shearer - Metro-Goldwyn-Mayer" hand lettered in lower left corner. These were Shearer's personal masters and are from her estate. \$200 - \$300





**320. NORMA SHEARER (16) VINTAGE COSTUME DRAMA PORTRAIT RETOUCHEd CAMERA NEGATIVES.** (ca. 1930s) Vintage original (16) 7.75 x 9.75 in. nitrate camera negatives of Norma Shearer. All with hand retouching and studio codes written in India ink on negative. (4) with "Norma Shearer - Metro-Goldwyn-Mayer" hand lettered in lower left corner. These were Shearer's personal masters and are from her estate. **\$200 - \$300**



**321. JEAN HARLOW (8) VINTAGE STUDIO NEGATIVES.** (ca. 1930s) Collection of (8) vintage original approx. 8 x 10 in. nitrate camera negatives including glamour portraits of Jean Harlow. With some exhibiting photographer retouching including handwritten India ink codes. All with minor handling, trimming, and corner cropping. Generally in vintage fine to very fine condition. **\$200 - \$300**



**322. JOAN CRAWFORD ORIGINAL CAMERA NEGATIVE BY GEORGE HURRELL FOR *I LIVE MY LIFE*.** (MGM, 1935) Vintage original 7.75 x 9.75 in. negative of Joan Crawford by Hurrell. Exhibiting photographer retouching including handwritten India ink codes. **\$2,000 - \$3,000**



**323. STUDIO (8) VINTAGE NEGATIVES OF CAROLE LOMBARD, CLARA BOW, AND MAE WEST.** (ca. 1930s) Collection of (8) vintage original approx. 8 x 10 in. nitrate and acetate camera negatives including glamour portraits and production images of (2) Carole Lombard, (2) Clara Bow, and (4) Mae West. With some exhibiting photographer retouching including handwritten India ink captions and codes. All with minor handling, some corner loss, and surface soiling. Generally in vintage very good to fine condition. **\$200 - \$300**



**324. BETTE DAVIS (13) VINTAGE STUDIO NEGATIVES.** (ca. 1930s) Collection of (13) vintage original approx. 8 x 10 in. camera negatives including glamour portraits and production images of Bette Davis. With some exhibiting photographer retouching including handwritten India codes. All with minor handling, trimming, and corner cropping. Generally in vintage fine condition. **\$200 - \$300**



**325. STUDIO (16) VINTAGE NEGATIVES OF CLAUDETTE COLBERT, HELEN MORGAN, GAIL PATRICK AND SHIRLEY TEMPLE.** (ca. 1930s) Collection of (16) vintage original 7.75 x 9.75 in. nitrate camera negatives featuring (4) Claudette Colbert, (4) Helen Morgan, (3) young Shirley Temple, and (5) Gail Patrick. With some exhibiting photographer retouching including handwritten India ink captions and codes. All with minor handling, some waviness. Overall in vintage fine condition. **\$200 - \$300**



**326. MALE STARS (35) VINTAGE STUDIO NEGATIVES INCLUDING MARLON BRANDO AND JOHN BARRYMORE.** (ca. 1930s-1950s) Collection of (35) vintage original approx. 8 x 10 in. nitrate and acetate camera negatives, some trimmed, including portraits of male movie stars including Marlon Brando, William Holden, Tyrone Power, Gene Kelly, John Barrymore, Paul Robeson, Alan Ladd, Maurice Chevalier, and George Raft. With some exhibiting photographer retouching including handwritten India ink codes. All with minor handling, some corner loss and occasional blistering. Generally in vintage good to fine condition. **\$200 - \$300**



**327. FEMALE STARS (18) VINTAGE STUDIO NEGATIVES INCLUDING MARIA MONTEZ, DOROTHY LAMOUR AND OTHERS.** (ca. 1940s-1950s) Collection of (18) vintage original approx. 8 x 10 in. camera negatives including glamour portraits and production images of Ingrid Bergman, Maria Montez, Dorothy Lamour, Ida Lupino and more. Exhibiting photographer retouching including handwritten India ink captions and codes. All with minor handling. Generally in vintage fine condition. **\$200 - \$300**





**328. ELIZABETH TAYLOR (9) VINTAGE STUDIO NEGATIVES.** (ca. 1940s-1950s) Collection of (9) vintage original approx. 8 x 10 in. camera negatives including glamour portraits and production images of Elizabeth Taylor. Including (2) with Montgomery Clift, (4) with Rock Hudson and others. Exhibiting photographer retouching including handwritten India ink captions and codes. All with minor handling, trimming, and corner cropping. Generally in vintage fine condition. **\$200 - \$300**



**329. JUDY GARLAND (28) VINTAGE LARGE-FORMAT NEGATIVES.** (ca. 1940s-1950s) Collection of (28) vintage original approx. 8 x 10 in. negatives of Judy Garland including (21) production portraits, onset shots and behind the scenes images including some with Mickey Rooney, Liza Minnelli and others and (7) promotional ad-related negatives for *Meet Me in St. Louis*, *Harvey Girls*, *In the Good Old Summertime* and others. Exhibiting some hand retouching and codes in India ink. With signs of handling some soiling and minor blemishes. (1) with moderate blistering. Generally, in vintage good to fine condition. **\$200 - \$300**

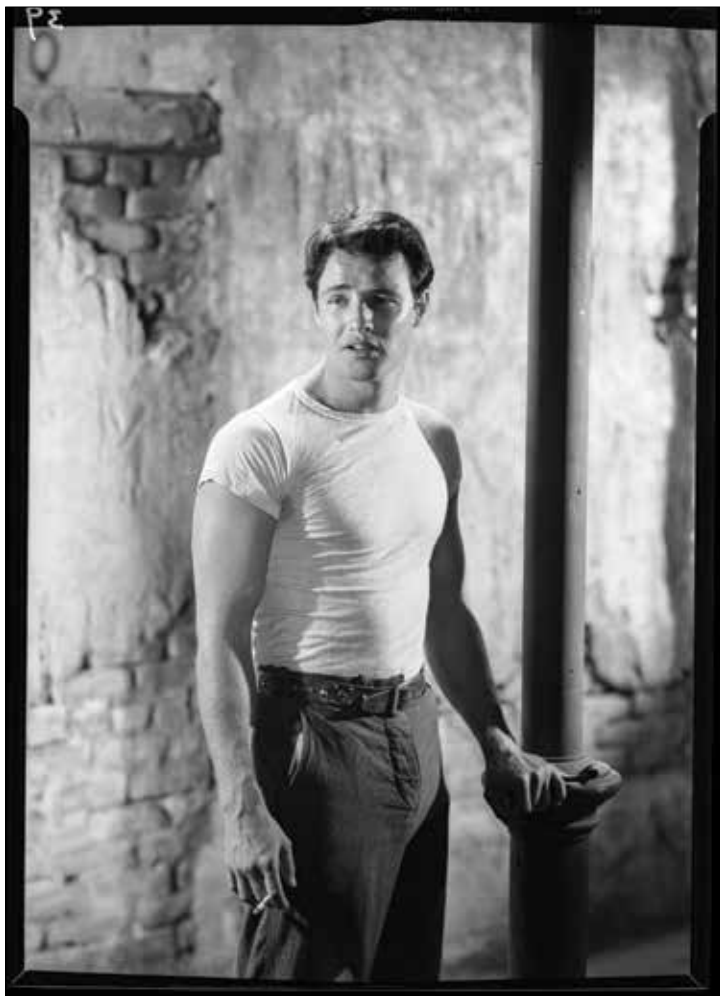


**330. JUDY GARLAND (35+) SMALL TO LARGE-FORMAT TRANSPARENCIES.** (ca. 1940s-1950s) Collection of (35+) vintage original small to large format approx. (8) 8 x 10 in. color transparencies (4) 4 x 5 in., (3) 2.25 x 2.25 in. slides, and (24) 2 x 2 in. slides including glamour portraits and production images of Judy Garland alone and with Mickey Rooney and James Mason. Including images from films *The Wizard of Oz*, *I Could Go On Singing* and others. All with minor handling. Generally in vintage fine to very fine condition. **\$200 - \$300**



**331. JUDY GARLAND WITH OTHER CELEBRITIES (60+) VINTAGE NEGATIVES, SOME WITH CONTACT PRINTS.** (ca. 1950s-1960s) Collection of (60+) small to medium-format negatives ranging in size from 2.5 in square to 4 x 5 in. of Judy Garland on various sets including *Harvey Girls*, stage productions and more, and in candid and posed images including other celebrities such as Humphrey Bogart, Frank Sinatra, Liza Minnelli, Dean Martin and many others. Including a number of contact photographic prints. All exhibiting minor wear and handling. In generally vintage very good to fine condition. **\$200 - \$300**

**332. THE JUDY GARLAND SHOW (150+) VINTAGE 35MM NEGATIVES, MOST WITH CONTACT PRINTS.** (CBS, 1963-1964) Collection of (150+) 35mm camera negatives, majority clipped to single frames, and most include individual contact prints, of rehearsals and performances on Judy Garland's beloved short-lived TV variety show. Nearly all depict Judy Garland or her daughter Liza Minnelli individually, or the two together. Generally appear to be very fine condition. **\$200 - \$300**



**333. MARLON BRANDO CAMERA NEGATIVE BY JOHN ENGSTEAD FOR *A STREETCAR NAMED DESIRE*.** (Warner Bros. 1951) Vintage original 5 x 7 in. negative Production portrait of Marlon Brando as "Stanley Kowalski" in *A Streetcar Named Desire* by John Engstead. **\$2,000 - \$3,000**



**334. STUDIO (17) VINTAGE NEGATIVES OF MARILYN MONROE, AUDREY HEPBURN, CARROLL BAKER AND JANET LEIGH.** (ca. 1950s) Collection of (17) vintage original approx. 8 x 10 in. camera negatives including glamour portraits and production images of

Marilyn Monroe, Audrey Hepburn, Carroll Baker, and Janet Leigh. With some exhibiting photographer retouching including handwritten India ink captions and codes. All with minor handling. Generally in vintage fine condition. **\$200 - \$300**



**335. ANITA EKBERG WITH SHOTGUN VINTAGE CAMERA NEGATIVE.** (ca. 1950s) Vintage original 7.75 x 9.25 in. camera negative of Swedish sex symbol Anita Ekberg. Picturing Ekberg toting a double-barrel shotgun. Exhibiting light edge wear and minor stains from developer residue, not affecting the overall image. Exhibiting photographer retouching and including handwritten India ink captions and code. In vintage fine condition. **\$200 - \$300**



**336. MALE STARS (12) VINTAGE TRANSPARENCIES INCLUDING MARLON BRANDO AND RICHARD BURTON.** (ca. 1950s) Vintage original (12) color 8 x 10 in. photographic transparencies, (5) with 2-images per, featuring male stars including Marlon Brando, Richard Burton, Tyrone Power and others in studio production portraits. All in generally fine to very fine condition. **\$200 - \$300**





**337. COLOR (9) VINTAGE TRANSPARENCIES OF LEADING LADIES INCLUDING JULIE ANDREWS, DEBBIE REYNOLDS AND VANESSA REDGRAVE.** (ca. 1950s-1960s) Vintage original (9) color photographic transparencies ranging from 2.5 x 2.5 in. to 5 x 7 in. of Hollywood's leading ladies. Including (4) Julie Andrews, (2) Debbie Reynolds, (1) Vanessa Redgrave, (1) Barbra Stanwyck and (1) Britt Ekland. 4-transparencies include studio paper snipes. The transparencies and snipes remain in vintage very fine condition. **\$200 - \$300**



**338. SUSAN HAYWARD (6) VINTAGE TRANSPARENCIES.** (1950s-1960s) Vintage original (6) color 8 x 10 in. photographic transparencies, (4) with 2-images per, featuring Susan Hayward in various production portraits including Christmas-themed shots. All in generally fine to very fine condition. **\$200 - \$300**



**339. BETTY GRABLE (8) VINTAGE TRANSPARENCIES.** (1950s-1960s) Vintage original (8) color 8 x 10 in. photographic transparencies, (5) with 2-images per, featuring Betty Grable in various provocative production portraits. All in generally fine to very fine condition. **\$200 - \$300**



**340. JEAN PETERS (9) VINTAGE TRANSPARENCIES INCLUDING PICKUP ON SOUTH STREET.** (1950s-1960s) Vintage original (9) color 8 x 10 in. photographic transparencies, (6) with 2-images per, featuring Jean Peters in *Pickup on South Street* and more, in production portraits. All in generally fine to very fine condition. **\$200 - \$300**





**341. COLOR (7) VINTAGE TRANSPARENCIES OF LAS VEGAS AND (15) 35MM NEGATIVES OF LIBERACE'S HOUSE.** (ca. 1960s) Vintage original (7) color photographic transparencies ranging from 2.25 in. square to 4 x 5 in. of Las Vegas locales, and (15) black and white strip negatives of interior views of Liberace's opulent Vegas home. All in generally vintage fine condition. **\$200 - \$300**



**342. BRUNETTE BEAUTY STARLET (11) VINTAGE TRANSPARENCIES.** (ca. 1960s) Vintage original (11) color 8 x 10 in. photographic transparencies, (7) with 2-images per, featuring brunette actresses and showgirls in posed, full-length portraits. All in generally fine to very fine condition. **\$200 - \$300**



**343. LEADING MEN COLOR (30) VINTAGE TRANSPARENCIES INCLUDING ROCK HUDSON, FRANK SINATRA, JAMES STEWART, BURT REYNOLDS, OMAR SHARIF, PETER SELLERS, ROBERT WAGNER AND OTHERS.** (ca. 1960s) Vintage original (30) color photographic transparencies ranging from 2.0 x 2.0 in. to 5 x 7 in. of Hollywood's leading men Including (4) Rock Hudson, (5) Frank Sinatra, (1) Jimmy Stewart, (3) Burt Reynolds, (2) Omar Sharif, (4) Peter Sellers, (1) Sidney Poitier, (2) Rod Steiger, (1) Bing Crosby, (1) Ronald Reagan, (3) John Wayne, (2) Gregory Peck and (1) Robert Wagner. Studio production images, many with paper snipes accompanying them. The transparencies and snipes remain in vintage, very fine condition. **\$300 - \$500**



**344. GENE TIERNEY (5) VINTAGE TRANSPARENCIES.** (1950s-1960s) Vintage original (5) color 8 x 10 in. photographic transparencies, (3) with 2-images per, of Gene Tierney. All in generally fine to very fine condition. **\$200 - \$300**



**345. BLONDE FEMALE STARS (12) VINTAGE TRANSPARENCIES.** (ca. 1960s) Vintage original (12) color 8 x 10 in. photographic transparencies, (8) with 2-images per, and with (2) duplicate negatives featuring blonde actresses including Barbara Stanwyck, Ava Gardner, Lauren Bacall and others and more in production portraits. All in generally fine to very fine condition. **\$200 - \$300**





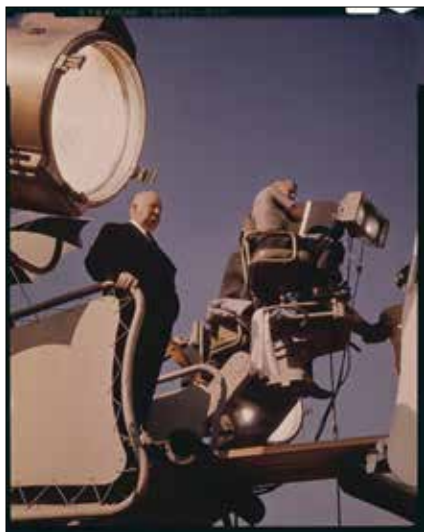
**346. BRUNETTE FEMALE STARS (15) VINTAGE TRANSPARENCIES INCLUDING JANE RUSSELL AND OLIVIA DE HAVILLAND.** (ca. 1960s) Vintage original (15) color 8 x 10 in. photographic transparencies, (7) with 2-images per, featuring brunette actresses including Olivia de Havilland, Jane Russell, Janet Leigh, Rita Moreno and more in production portraits. All in generally fine to very fine condition. **\$200 - \$300**



**347. REDHEAD FEMALE STARS (15) VINTAGE TRANSPARENCIES.** (ca. 1960s) Vintage original (15) color 8 x 10 in. photographic transparencies, (11) with 2-images per, featuring redheaded actresses including Jane Greer, Arlene Dahl, Jeanne Crain, Corinne Calvet, Terry Moore and more in production portraits. All in generally fine to very fine condition. **\$200 - \$300**



**348. ALFRED HITCHCOCK *TORN CURTAIN* (2) VINTAGE COLOR PRODUCTION TRANSPARENCIES.** (Universal, 1966) Vintage original (2) color 5 x 4.5 in photographic transparencies promoting Alfred Hitchcock's 50th film *Torn Curtain*. Including (1) of Hitchcock standing on a diving board next to a Klieg light and camera rig. This transparency includes a studio paper snipe titled "Screen's Master of Suspense" with production info and (1) Hitchcock adding his script for *Torn Curtain* to a towering stack of his previous scripts. This transparency also includes a snipe titled "The Golden Script". The transparencies and snipes remain in vintage very fine condition. **\$600 - \$800**



**349. "PARIS ET SES ENVIRONS" ALBUM OF (50) VINTAGE PHOTOGRAPHIC PRINTS.** (ca. 1890) Collection of (50) albumen photographic prints laid to titled-board recto and verso of Paris and its environs in the late-19<sup>th</sup> century. Assembled in a red cloth with ¾ calf leather and full-gilt edge book binding. Highlights include perspective of the 7 bridges from Saint Gervais, as well as Nôtre Dame cathedral from the same perspective, a busy street scene on the Rue de Rivoli, the Place Vendôme, the Champs-Élysées, a spectacular view from the top of L'Arc de Triomphe, and virtually every other notable and iconic location of the time. Significant wear to book binding, though plates remain virtually unaffected apart from foxing and a few traces of handling at extremities. Overall, in vintage good condition. **\$800 - \$1,200**



## **Culver Pictures Archive of historical and cultural photographs and negatives.**

The Culver family has been collecting all manner of printed imagery since 1926. The following (64) lots represent a historic, cultural and aesthetic collection featuring a compelling and comprehensive cross-section of vintage, original photographic images ranging from the mid-19th to mid-20th centuries. The Culver Pictures Archive includes nearly a million photographic images, plus over a million engravings, illustrations and gravure prints. There are also magnificent copperplate engravings and close to two hundred thousand photographic negatives-nitrate, poly and glass plate. As these rarest of rare glass plate negatives are not often seen or sold, it's important to note that while negative images remain intact with stunning clarity, the glass plates can be delicate and have been and should be handled with care. The glass plates on offer here are viable negatives for reproduction and the important historical and aesthetic quality of the imagery supersede condition issues with the medium itself. The combined output of photojournalists, photo-documentarians, institutional and government concerns working singly and in concert with their respective organizations have within this body of work chronicled the ever-changing environment and its inhabitants across the era it represents is comprehensive, to say the least. Spanning early entertainment including ballet and opera to architecture, current events, aviation, sports, maritime subjects and more, these images served as press agency photos from a working archive which were let out for one-time use to publishers of books, magazines, newspapers, websites, films, and television productions to be returned with penalties assessed for damage. The condition of this collection overall distinguishes itself from typical press photo material in that remarkably few crop marks, notations, air brushing etc. are included. While many pieces throughout the collection are period, vintage originals, both early and later copy photos also round out the subjects covered. A small percentage of the collection has been specifically identified by photographer, agencies, or organizations both public and private. Bidders should note that in addition to the original photographs and camera negatives, lots might contain period copies. These large lots are from a working archive and some of the photographs are laid on board and/or have notations, stamps, agency labels, etc. (mostly on the verso), and some may contain misattributions relating to names, places or dates. Some glass negatives also exhibit notation and agency identification etched directly into the emulsion. Although in remarkably good condition as a whole, condition varies. All numbers are approximate and these lots are not subject to return. All photos and negatives remain in good to very good condition unless otherwise noted. Interested bidders are encouraged to view these lots in person, by appointment.





**350. THE CIVIL WAR (35+) VINTAGE ALBUMEN PHOTOGRAPHIC PRINTS.** (ca. 1863-1865) Collection of vintage (35+) albumen photographic prints ranging in size from 4.25 x 7.75 in. to 13 x 15.8 in., many mounted to titled board. Featuring scenes from the Civil War by photographer Andrew J. Reynolds and others. Including views of Old Capital Prison, troops marching up Maryland Ave. in Washington D.C., a battery of 32 pounders at Fredericksburg on May 3, 1863, the city point depot and quartermaster's building at the customs house in Alexandria, Virginia, the New York Herald headquarters in Culpepper, Virginia, General Whipple's headquarters in Falmouth, Virginia, a sentinel near Wanuttsee, General Webb's headquarters near Culpepper, Virginia, General Meade's headquarters near Culpepper, the rear of the battlefield of Fredericksburg with Confederate dead and wounded, casualties of the battle of the Wilderness, the Pioneer Mills wharf with the Capital dome under construction in the distance, Alexandria, Virginia from Pioneer Mills, Great Falls of the Potomac River, a street scene in Culpepper, Virginia, Alexandria, Virginia's rail guard, Butler's watchtower at Appomattox, General Webb's headquarters in Bull Run, Massachusetts, a Confederate caisson destroyed by federal shells at Fredericksburg, the railroad yard in City Point, Virginia, a battery at the front of General Foster's line, the commissary department in Alexandria, Virginia, the officers and crew of the gun boat Agawam and many others. Exhibiting some crumbling to board, chipping, corner loss, creasing, scuffing, surface loss and edge wear. In vintage fair to very good condition. Special shipping arrangements will apply. **\$4,000 - \$6,000**





No. 44. THIRTEEN INCH MORTAR.  
General Scott, Petersburg, Va. S.



No. 45. ROAD BEING CROSSED BY THE ENEMY.  
Petersburg, Va.



No. 46. CITY POINT DEPOT AND QUARTERMASTER'S BUILDINGS.  
Remains of the city of Petersburg, Va.



No. 47. WOODS, KANSAS, PHOTOGRAPH BY FREDERICK BRIDGES.  
At Fort Sumner, Kan. S. 1880. Photo. No. 1000.



No. 48. BATTERY ON EXTREME POINT OF GEN. POSTER'S LINE.  
Petersburg, Va. S. 1862.



No. 49. BATTERY OF TWENTY-TWO POUNDS.  
Petersburg, Va. S. 1862.



No. 50. OFFICERS AND CREW OF THE "SHEPHERD".  
Petersburg, Va. S. 1862.



No. 51. GEN. MEADE'S HEADQUARTERS, CULPEPER, VA.  
November, 1862.



No. 52. STREET SCENE, CULPEPER.  
November, 1862.



No. 53. GEN. S. G. BOWEN'S HEADQUARTERS.  
Petersburg, Va. S. 1862.



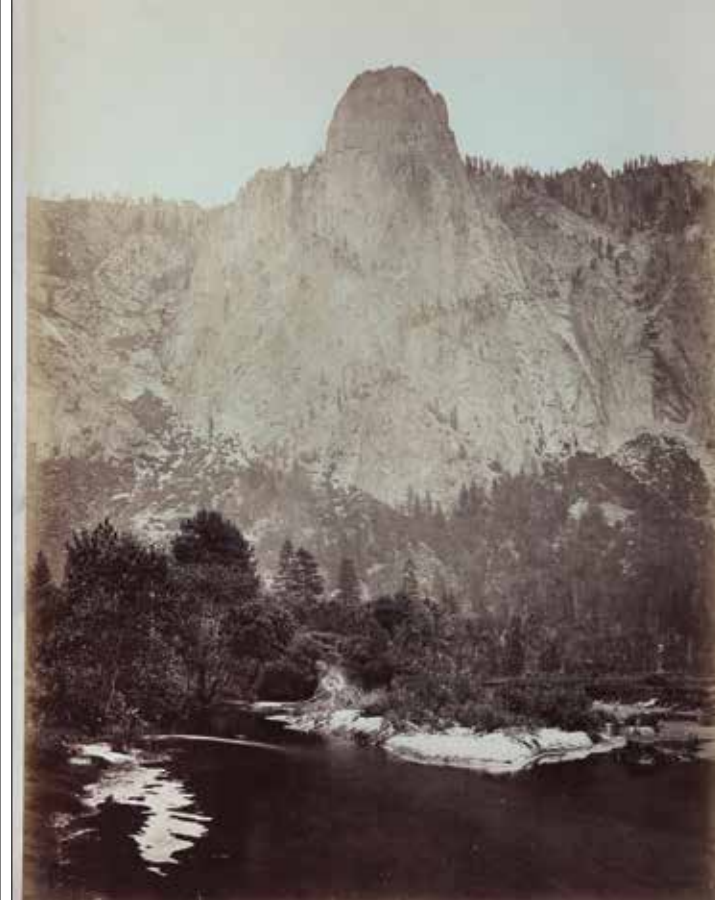
No. 54. GEN. WEBB'S HEADQUARTERS, CULPEPER, VA.  
November, 1862.





**351. SALT LAKE CITY, UTAH**  
**SCENES (2) VINTAGE "MAMMOTH"**  
**ALBUMEN PHOTOGRAPHIC PRINTS**  
**BY CARLETON WATKINS.** (ca.  
1870s) Vintage (2) mammoth albu-  
men approx. 16 x 21.25 in. photo-  
graphic prints, mounted to board,  
of Salt Lake City by renowned  
Western photographer Carleton  
Watkins. Including views of  
Brigham Young's residence and the  
Mormon Tabernacle. Exhibiting  
some slight foxing and fading  
around edges. In vintage good  
to very good condition. Special  
shipping arrangements will apply.  
**\$400 - \$600**





**352. YOSEMITE PARK SCENES (9) VINTAGE "MAMMOTH" ALBUMEN PHOTOGRAPHIC PRINTS BY CARLETON WATKINS.** (ca. 1890s) Collection of vintage oversize (9) "mammoth" 15.75 x 20.75 in. albumen silver photographic prints, mounted to board, of iconic locations and landmarks in Yosemite Park by photographer Carleton Watkins. Images include gorgeous views of Yosemite Falls, Merced River, Cathedral Spires, and Half-dome, naturalist Galen Clark posing at the trunk of Grizzly Giant, Vernal Falls, and Galen Clark's cabin. Exhibiting some surface soiling, edge wear and fading near the borders. In vintage good to very good condition. Special shipping arrangements will apply. **\$2,000 - \$3,000**





**353. EUROPE AND OTHER WORLD LOCATIONS (44) VINTAGE PHOTOGRAPHIC PRINTS.** (ca. 1890s) Collection of stunning vintage (44) albumen silver matte single-weight photographic prints ranging in size from to 4.4 x 6 in. to 12.25 x 17 in. mounted to board, linen, or paper, some with two or more images per leaf. Highlighting architectural masterpieces and art works in classical, renaissance, gothic and neo-classical styles. Including views of France: a horse cart and pedestrian traffic in the Parisian Place de La Concorde, an aerial view up the Champs Elysees taken from the Arc de Triomphe, pedestrians and carts along the Avenue du Bois de Boulogne in Paris, Notre Dame Cathedral from the Seine, the Eiffel Tower from atop the Trocadero with the hall for the 1889 Exposition Universelle in the background, the Maison Romane de Saint-Gilles in Saint-Gilles, France (with photographer Séraphin-Médéric Mieusement blind stamp in the bottom left-hand corner of the image). From Italy: a panorama of the heart of Siena, the Duomo di Siena, the Basilica di St. Francesco d'Assisi in Assisi, ornate statuary and columns of the south entrance of Santa Maria Maggiore Basilica in Rome, the tomb of master painter Titian inside the Venice's Basilica di Santa Maria Gloriosa dei Frari, a sculpture in the magnificently columned courtyard of the Palazzo Vecchio in Florence, the Cattedrale di San Lorenzo in Genoa and details of the cathedral door and intricate stonework facade, a statue of Dante in the courtyard of Basilica di Santa Croce in Florence, the Duomo di Milano in Milan, the grand entrance to the Galleria Vittorio Emanuele in Milan, a café building in the massive arcade interior of the Galleria Vittorio Emanuele, the Palace Buonsignori in Siena, a detail of an alter in the Duomi di Siena, the Archbasilica Papale di San Giovanni di Laterno in Rome, Trajan's Column in Rome, Saint Peter's Square in Vatican City, an interior view of Basilica Papale di San Paolo fuori le Mura, and others. From the Middle East: men at prayer near an ancient stone tower in Algeria, a lone camel rider near a palm grove in Giza with the pyramids in the background, the Allée des Pyramides in Giza, the Damascus Gate in Jerusalem, the Fountain of the Virgin in Nazareth. From India: the magnificent Lenore Gate of the Red Fort in Delhi. Displaying Culver Pictures, Inc. stickers and ink stamps, as well as handwritten descriptions in pencil on the verso. Boards exhibit corner loss, surface loss, chipping, soiling, and handling wear. Prints exhibit cracks, small tears in the borders, corner loss, chipping, and toning, though still display spectacularly. Overall in vintage good to very good condition. Special shipping arrangements will apply. **\$800 - \$1,200**









**354. SOUTH AFRICA AND THE BOER WAR (51) VINTAGE PHOTOGRAPHIC PRINTS.** (ca. 1890s) Vintage (51) albumen silver single-weight photographs ranging in size from approx. 3.75 x 5.75 in. to 6.25 x 8.25 in., most mounted to board recto and verso, of South African settlements, the Boer War, and a Trappist mission in South Africa by J. Wallace Brade, John G. Bain, George Washington Wilson and others. Fought from October 11, 1899 to May 31, 1902, the Boer War was a brutal conflict between British colonial forces and the Boers, settlers of Dutch descent, of the Transvaal Republic and the Orange Free State. Including views of Maritsani and Fort Wylie bridges blown up by Boer guerrillas, Fort Rhodes during the siege of Kimberly including woman and children sheltering in a dugout and artillery gunners firing the "Long Cecil" cannon, soldiers surrounding a makeshift mess set-up on a city street, Orange Free State President Steyns with troops at Ladysmith, Boer guerrillas poised to ambush a train, Cape Town festooned with decorations for a Royal visit in 1901, Trappist monks dining in Marianhall, Monks and nuns proselytizing to indigenous Africans, street scenes in Cape Town and Port Elizabeth, the Port Elizabeth jetty, Howick Falls in South Africa, a rare portrait of Lobengula, the last king of Matabeleland, Ndebele beauties and others. Boards exhibit corner loss, flaking chipping, toning, and surface loss. Prints exhibit minor toning, silvering, and wrinkling. Overall in vintage good to very good condition. **\$400 - \$600**





**355. GIANT (9) THEATRE CABINET CARDS.** (1890s-1910s) Collection of (9) oversize gelatin silver glossy and matte-finish photographic prints tipped to titled board ranging in size from 18 x 22 in. top 20 x 24 in. of late 19<sup>th</sup> century theatre productions and personalities by Elmer Chickering, McMichael Studios and others. Including costume portraits of Grace Atwell, Fanny Davenport, and dramatic production views from productions of *Enoch Arden*, *Elaine*, and more. With some crumbling and chipping to boards. Images exhibit toning, corner loss and minor soiling. In vintage good to very good condition. **\$800 - \$1,200**





**356. NEW YORK CITY VIEWS BY IRVING UNDERHILL (18) VINTAGE PHOTOGRAPHIC PRINTS.** (ca. 1900s-1910s) A choice collection of vintage (18) platinum single weight glossy and matte photographic prints ranging in size from 7.1 x 8.4 in. to 13.5 x 10.3 in. mounted to board of New York City architecture and street scenes by photographer Irving Underhill for real estate firm City Investing Co. Displaying photographer's name embossed on the board in black ink in the bottom right hand corner of the recto, and City Investing Co. founder, Robert E. Dowling inkstamp on the verso of the board. Including period urban views of pedestrians on Sixth Ave. gathered in front of shop windows on the bottom floor, multi-story buildings with rooftop billboards displaying period advertisements, men and women strolling by brownstone walkups along 37th Street and Fifth Ave., the backside of multi-story brownstones along the elevated rail line on Greenwich Street, the Union Building, double-stacked advertising hoardings for stage performances along Broadway and 89th Street, a woman perusing a peddler's cart in front of a row of office buildings, a bustle of street cars, horse carts and pedestrian traffic along 5th Ave. in 1898, tall, narrow buildings amidst massive modern towers at the north east corner of Broadway and Liberty street, a street view of commercial and residential spaces at 165 Washington Street, a rear exterior view of the Coal & Iron Exchange in March 1906, a young man leaning against a light post near an Imperial Beef Co. wagon, the domed Union Dime Bank building, advertisement boards lining the corner of West End Ave. and 96th Street, a large crane and construction sites along Broadway in 1902, and others. Boards exhibit crumbling, soiling, corner loss, and edge deterioration not affecting the prints. Prints exhibit toning, streaking, and moderate soiling. Overall, the prints remain in vintage fair to very good condition. Special shipping arrangements will apply. **\$800 - \$1,200**



**357. JEANNE EAGLES (5) VINTAGE OVERSIZE PHOTOGRAPHIC PRINTS.** (ca. 1917-1922) Vintage (5) gelatin silver glossy and matte finish photographic prints ranging in size from 6.25 x 12.25 in. to 10.9 x 13.9 in. of Broadway and silent film star Jeanne Eagles by Strauss-Peyton Studios and Harry Alton Atwell. Featuring a studio glamour portrait, a production view of Eagles as "Sadie Thompson" in the Broadway smash hit *Rain* (1922), and a publicity still of Eagles onstage with two actresses in an unknown production. Also includes (2) studio portraits, one trimmed. Both inscribed in black ink on lower right hand boarder of the recto "Donated to the Actors Fund Fair by Strauss-Peyton Studios" and displaying photographer's stamps on the verso. Photos exhibit creasing, cropping notation marks, corner bumping, and corner loss. Condition ranges from vintage good to very good. **\$600 - \$800**





**358. RISQUÉ PORTRAITS (36) VINTAGE PHOTOGRAPHIC PRINTS.** (ca. 1910s-1950s) Collection of oversize vintage (36) gelatin silver single-weight and double-weight photographic prints ranging in size from 8 x 10 in. to 11 x 14 in. by Edwin Bower Hesser, Edward Thayer Monroe, De Mirjian Studios, White & Co., Hall-Stearn New York, and others. Depicting glamour portraits of young models, starlets, and showgirls provocatively attired (and un-attired) in a variety of seductive poses. Exhibiting toning, silvering, soiling, creasing, chipping, and corner loss. Condition ranges from vintage good to fine. **\$300 - \$500**



**359. BAR BY LEWIS W. HINE VINTAGE PHOTOGRAPHIC PRINT.** (ca. 1920s) Vintage gelatin silver 4.25 x 6.4 in. single weight photographic print mounted to board of a boy outside a bar by photographer Lewis Hine. Exhibiting Lewis W. Hine ink stamp on the verso and "Bar photo by Lewis W. Hine" handwritten in pencil below the photo on the board. Board exhibits creasing, surface loss and soiling, not affecting the image. Photo exhibits some corner chipping, wrinkling to the upper left corner and a finger print smudge on the upper right. Overall in vintage good to very good condition. **\$600 - \$800**



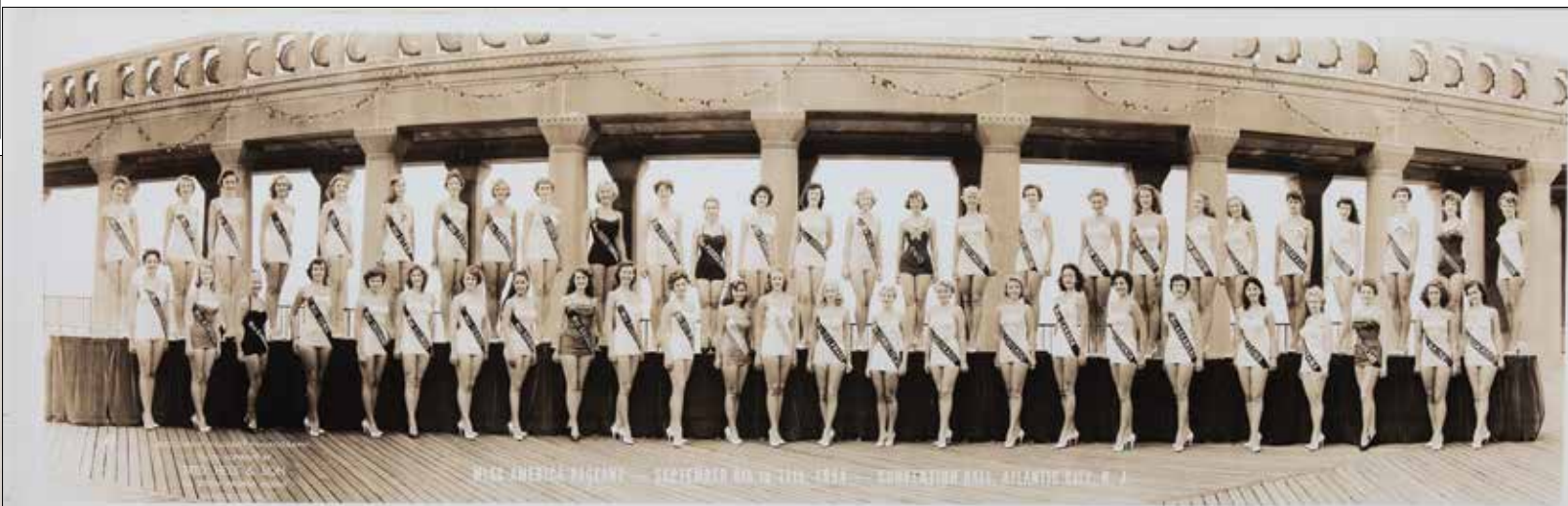


**360. MISS AMERICA AND OTHER BEAUTY PAGEANTS (13) VINTAGE PANORAMIC PHOTOGRAPHIC PRINTS.** (ca. 1920-1954) Collection of vintage (13) gelatin silver panoramic prints of Miss America and other beauty pageant contestants ranging in size from 9.8 x 30.75 in. to 8 x 45.5 in. Including views of young hopefuls posing in bathing suits from the Inter-City Beauties Contest (precursor to Miss America) of 1923, 1925, 1927, 1936, and 1938, the Miss America pageants of 1926, 1942, 1943, 1947, 1954, as well as the 1930 International Pageant of Pulchritude and Eleventh Annual Bathing Girl Revue in Galveston, Texas by Central Studios, the Atlantic Photo Service and Fred Hess & Son. The Miss America pageant started in 1921 as the Inter-City Beauties Contest, a portion of Atlantic City's "Fall Frolic" extravaganza. Exhibiting some minor tearing, edge wear, corner bumping, and curling. Otherwise, in vintage good to very good condition. Special shipping arrangements will apply. **\$600 - \$800**





First City Bonnets - Atlantic City, Pa. 1927



MISS AMERICA PAGEANT - SEPTEMBER 10, 12, 13, 1930 - CONVENTION HALL ATLANTIC CITY, N. J.

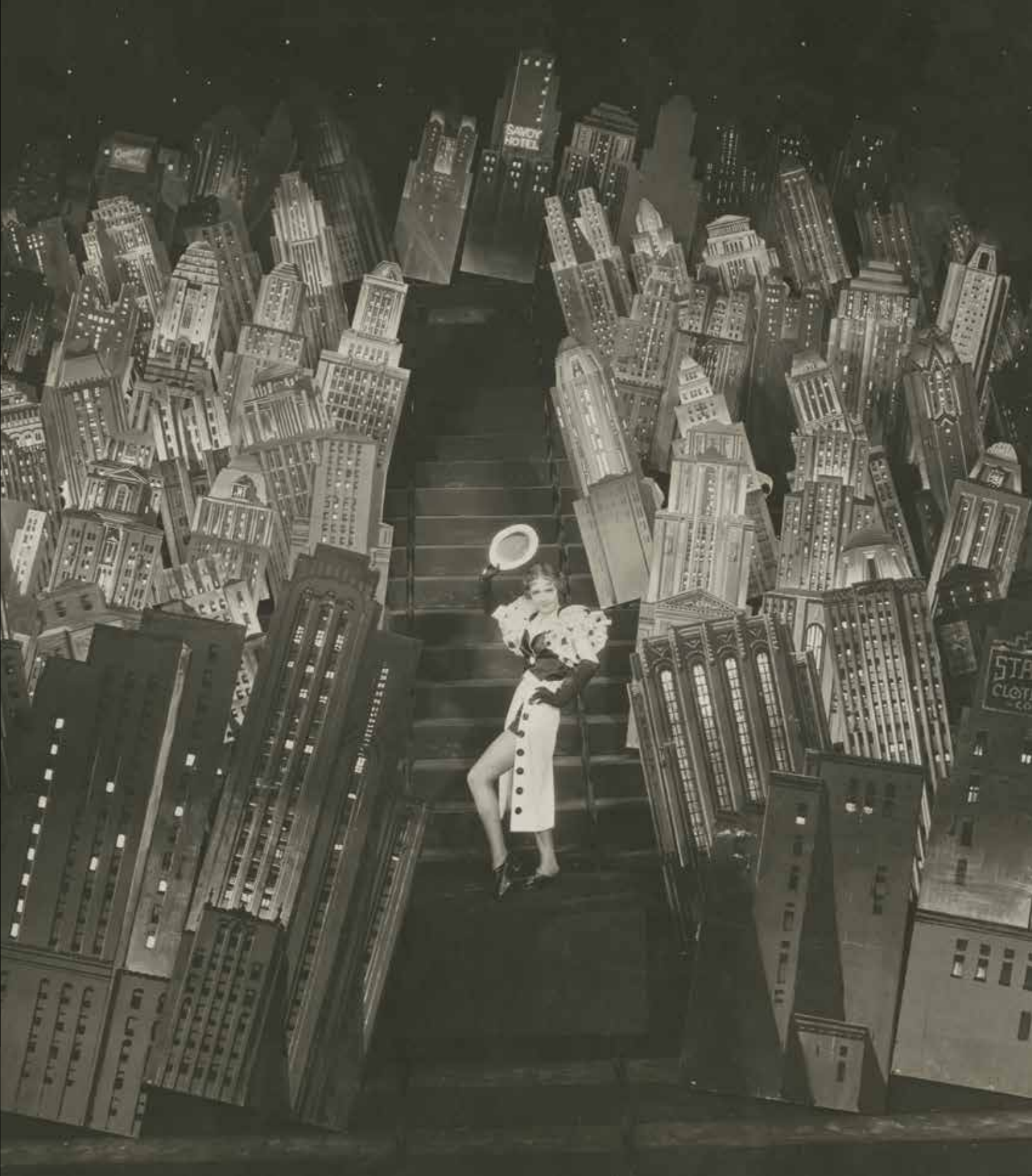






**361. LOS ANGELES SCENES (4) VINTAGE OVERSIZE PHOTOGRAPHIC PRINTS.** (ca. 1930s)  
Collection of vintage (4) oversize gelatin silver photographic prints ranging in size from approx. 10 x 13.5 in. to 9 x 26 in. of Los Angeles. Including views of evening crowds on the street as seen from the intersection of Hollywood Blvd. and Vine St., an aerial view of Fox Film Corporation Studios, a street view panorama from the corner of Beverly Dr. and Santa Monica Blvd., and a man surveying the charred ruins of a burnt home. Exhibiting signs of handling, edge and corner wear, creasing and chipping. In vintage good condition.  
**\$300 - \$500**





**362. RUBY KEELER IN *42ND STREET* VINTAGE OVERSIZE PHOTOGRAPHIC PRINT.** (Warner Bros., 1930) Vintage oversize trimmed gelatin silver 10.2 x 13.9 in. double-weight photographic print of Ruby Keeler in the classic backstage musical *42nd Street*. Depicting a spectacular production view of Keeler as "Peggy Sawyer" performing Busby Berkeley choreography on a staircase stretching between levels of elaborate New York City skyscraper cutouts. Exhibiting creasing and emulsion loss in the upper corners. In vintage good to very good condition. **\$200 - \$300**





**363. THE MARX BROTHERS IN *ANIMAL CRACKERS* VINTAGE PHOTOGRAPHIC PRINT.** (Paramount, 1930) Vintage gelatin silver 8 x 10 in. single weight production photograph of the Marx Brothers in their zany comedy classic *Animal Crackers*. Depicting the Brothers on set engaged in their trademark hijinks with Harpo down on all fours as Groucho pretends to ride him and Zeppo and Chico pile on. Exhibiting Culver Pictures, Inc. ink stamps, stickers, and hand annotations in pencil on verso, cropping marks in pen and marker in the blank boarder of the recto, and creasing, corner bumping, surface wear and soiling, not affecting the figures. Overall, in vintage good condition. **\$200 - \$300**



**364. BELA LUGOSI (4) VINTAGE PRODUCTION PHOTOGRAPHS FROM *DRACULA*, WITH (2) BY VIKTOR FREULICH.** (Universal, 1931) Vintage studio 8 x 10 in. gelatin silver single weight and double-weight production photographs of horror icon Bela Lugosi as his immortal character "Dracula" in the classic film of the same title. Images include (2) of Lugosi menacing co-star Helen Chandler as "Mina", (1) medium shot of Lugosi in full cape and costume leering (by Freulich) and (1) artful composition featuring Lugosi recoiling from light against an expanse of black background (by Freulich). All photos exhibit handling, edge damage, corner bumping, minor creasing and soiling. (1) photo exhibits tape remnants and grease pencil art department marking. All photos feature studio notation, stamps and (3) retain studio snipes on the verso. In overall, vintage fair to good condition. **\$800 - \$1,200**





**365. ROSS ALEXANDER (10) VINTAGE PHOTOGRAPHIC PRINTS.** (ca. 1930s) Vintage (10) gelatin silver single-weight and double-weight photographic prints ranging in size from 7 x 9 in. to 8 x 10 in. featuring portraits and production stills of Hollywood star Ross Alexander by Elmer Fryer, M. Marigold, and others. The first documented gay Hollywood suicide, Ross Alexander's promising career was cut tragically short when off-screen scandals over his sexuality reputedly lead to him losing roles. Includes publicity portraits of Alexander in close-up, dressed to the nines in top hat and tails, candid views of the actor playing with a large model train set, chatting with Bette Davis at the Hollywood Bath and Tennis club, and production stills of Alexander as "Bill McAllister" in *Brides Are Like That* (Warner Bros., 1936), as "Barry Granville" playing piano pantsless in *Ready, Willing, and Able* (Warner Bros., 1937), dressed in a sailor's uniform looking out to sea, and attempting his own stunt atop a tall mast as "Tom Collins" in *China Clipper* (Warner Bros., 1936), as "Kent Carter" with a bandaged face and an on set candid in costume as "Jeremy Pitt" performing acrobatics in *Captain Blood* (Warner Bros. 1935). Some photos with photographers' inkstamps and studio snipes on the verso, as well as studio slugs printed on the bottom border of the recto. Exhibiting some chipping, minor tearing to blank borders, corner creasing, and surface loss. Overall in vintage very good to fine condition. **\$300 - \$500**



**366. HUMPHREY BOGART (11) VINTAGE PHOTOGRAPHIC PRINTS.** (ca. 1930s-1940s) Vintage original (11) gelatin silver single-weight and double-weight portraits ranging in size from 7.5 x 9.25 in. to 8 x 10 in. of Hollywood icon Humphrey Bogart. Including posed production portraits of Bogart in *Swing Your Lady*, *Brother Orchid*, and *Knock on Any Door*, as well as portraits of Bogart in the studio and relaxing at home. Some photos display studio and Culver Pictures ink stamps on the verso and studio slugs in the lower border of the recto. Exhibiting signs of handling, minor surface loss, corner bumping, tearing, and creasing. Condition ranges from vintage good to very good. **\$300 - \$500**





**367. MARLENE DIETRICH (30) VINTAGE PHOTOGRAPHIC PRINTS.** (ca. 1930s-1950s) Collection of vintage (30) gelatin silver original and later single-weight and double-weight photographic prints, some mounted to board, measuring approx. 8 x 10 in. of Hollywood icon Marlene Dietrich. Including studio and production portraits, scene stills, on set candids, news story and paparazzi photos of Dietrich from the films *The Blue Angel* (1930), *Morocco* (1930), *Dishonored* (1931), *The Song of Songs* (1933), *The Devil is a Woman* (1935), *The Garden of Allah* (1936), *Angel* (1937), *Destry Rides Again* (1939), *Seven Sinners* (1940), *The Flame of New Orleans* (1941), *Manpower* (1941), *The Spoilers* (1942), *The Lady is Willing* (1942), and others. Some photos exhibit photographer, studio or news agency inkstamps and snipes mounted to the verso, others display studio slugs printed in the bottom border of the recto, most with Culver Pictures ink stamps and stickers on the verso. Exhibiting toning, chipping, creasing, tears, corner bumping and surface loss. In vintage fine condition. **\$600 - \$800**



MARLENE DIETRICH IN PARAMOUNT PICTURES  
(Copyright 1935 Paramount Pictures, Inc. Reprinted by permission of Paramount Pictures, Inc. in U.S.A.)



Based in the United States of America - Copyright 1942, Universal Pictures Co., Inc. Reprinted by permission of Universal Pictures Co., Inc.



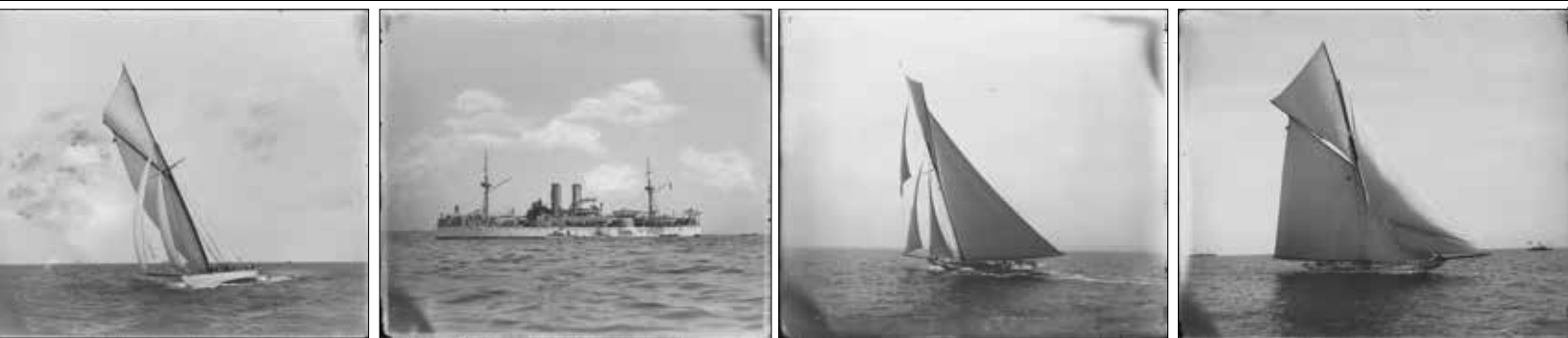


**368. THE REPUBLIC OF CHINA UNDER JAPANESE OCCUPATION (12) VINTAGE PHOTOGRAPHIC PRINTS.** (ca. 1937-1945) Collection of vintage oversize (12) gelatin silver 9 x 13.25 in. photographic double-weight prints of Manchuria under Japanese rule. Including views of an official parade with men, women and children carrying flags and banners, a large assemblage of Chinese "puppet government" officials, Chairman of the North China Political Council Wang Keming, and Japanese military officers, a Japanese soldier at the Sun Yat Sen memorial in Hong Kong, POWs harvesting crops in a Japanese forced labor camp near Shanghai, prisoners lined up for inspection, and prison staff playing basketball. Exhibiting some edge wear, curling, and corner bumping. In vintage very good to fine condition. **\$300 - \$500**

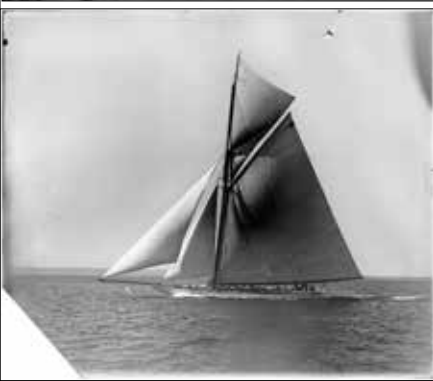


**369. HIROSHIMA AUGUST 6, 1945 VINTAGE GELATIN SILVER PRINT.** (ca. 1945) Vintage gelatin silver approx. 8 x 10 in. photographic print mounted to an 8 x 10 in. card of the aftermath of the atomic bomb explosion in Hiroshima, August 6, 1945. Taken two hours after the blast, the image depicts injured survivors gathered on a sidewalk two miles from ground zero with smoking rubble visible in the distance. Exhibiting some creasing, soiling, edge wear, corner bumping, and surface loss. In vintage good condition. **\$200 - \$300**





**370. MARITIME SCENES (17) VINTAGE "MAMMOTH" GLASS PLATE CAMERA NEGATIVES BY AUGUST LOEFFLER.** (ca. 1893-1899) Collection of vintage (17) extremely rare oversize "mammoth" glass plate camera negatives including, (15) 17 x 20 in. camera negatives, (1) 14 x 17 in. camera negative, and (1) 11 x 14 in. camera negative of maritime and architectural subjects by photographer August Loeffler and others. The approx. .25 in. thick glass negatives are housed in their original custom-built 19.5 x 11 x 22 in. slotted wooden carrying case with a hinged, latching lid. Images include spectacular views of warships anchored in Tompkinsville, New York, the waterfront of Greenville, Maine, the Fulton Ferry, the U.S.S. Maine in 1898 (one year before it was sunk off the coast of Cuba) and America's Cup sailing yachts "Jubilee", "Pilgrim", "Shamrock", and "Defender". Exhibiting some emulsion loss, corner loss, chipping, paper remnants on emulsion, and stripping. In vintage good to fine condition. Special shipping arrangements will apply. **\$2,000 - \$3,000**





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**372. HAWAIIAN SCENES (3) VINTAGE GLASS PLATE NEGATIVES BY PHOTOGRAPHER C.C. LANGILL.** (ca. 1899) Collection of (3) rare glass plate 5 x 8 in. camera negatives of Hawaii by photographer C.C. Langill. The images were captured on an 1899 expedition Langill took with New York State Superintendent of Schools Charles S. Skinner to compile material for a lecture series on the geography and culture of the Pacific Islands. Including views of horses grazing at Kalaupapa, Molokai, a leper colony associated with Father Damian, situated at the base of 2000 ft. sea cliffs, and the rugged terrain of the volcano Haleakala on the island of Maui. With some emulsion flaking not affecting the image. In vintage very good to fine condition. Special shipping arrangements will apply. **\$600 - \$800**





**373. FIREFIGHTERS VINTAGE PHOTOGRAPHIC PRINT AND (95+) GLASS PLATE AND ACETATE CAMERA NEGATIVES.** (ca. 1890s – 1940s ) Collection of vintage (60) glass plate camera negatives ranging in size from 4 x 5 in. to 6.5 x 8.5 in., (37) acetate camera negatives ranging in size from 4 x 5 in. to 4 x 6 in. of incredible scenes of firemen battling blazes, portraits of fire department personnel and firefighting technology from the era of horse-drawn engine carts to motorized hook and ladder trucks. Including a vintage color-tinted albumen silver approx. 6 x 8 in. trimmed oval portrait, mounted to board, of a firefighter from Brooklyn Engine Company 17. Also includes a series of (3) acetate 4 x 5 in. camera negatives depicting firefighters battling a blaze in the Time Square Hotel luggage shop by photographer John De Biase, a series of (9) acetate 4 x 5 in. camera negatives chronicling a massive firefighting and rescue operation at a Bronx cleaning plant by photographer Ray Platnick, a series of (6) acetate 4 x 5 in. camera negatives depicting a flooded street as firemen extinguish a two-alarm fire at Cherry, James, and Water Streets in New York City by Platnick, views of a horse-drawn fire engine in a 1903 New York City parade, a street view of firefighters dousing a blaze in a 6-story apartment building, firemen surveying the burnt rubble of a city building, firefighters using a tower to spray water directly into a 3rd story window, warped and melted train tracks after a Long Island Rail Road bridge trestle fire near the Jamaica Bay station, a man rescued from a fire at 8th Street and Broadway being treated by fire department paramedics, firemen with hoses trained on a building in flames next to a large ivy-covered church, a horse-drawn fire engine dashing down a New York City street in 1909, a group portrait of firemen and engines posed in front of Engine Company 1, firemen scaling tall ladders beside an elevated train stop, firemen in gas masks trudging through smoking ruins, a horse-drawn hook and ladder truck idling outside a station in New York City, the horse-drawn truck and crew of Engine Company 18, firemen standing at attention during a funeral procession as a horse-drawn hearse passes by, a group of children with a fire dog, charred New York City buildings, parades and others. Exhibiting oxidation, emulsion loss, scuffing, corner chipping and soiling. Condition ranges from vintage good to fine. Special shipping arrangements will apply. **\$1,000 - \$2,000**







**374. POLICE OFFICERS (9) VINTAGE GLASS PLATE CAMERA NEGATIVES.** (ca. 1900s) Collection of vintage (9) glass plate negatives ranging in size from 4 x 5 in. to 6.5 x 8.5 in. of police officers. Including views of policemen posing for an official photograph, a portrait of Paterson, New Jersey Police Chief John Bimston, armored police motorcycles, policemen riding motorcycles with side cars, an officer checking on a man sleeping in the doorway of a city building and a column of mounted police riding a charge on a parade ground. Exhibiting some minor chipping and emulsion loss. In vintage good to very good condition. Special shipping arrangements will apply. **\$300 - \$500**



**375. THE AMERICAN WEST AND SOUTHWEST (50+) VINTAGE GLASS MAGIC LANTERN SLIDES.** (ca. 1900s) Vintage (50+) glass 3.25 x 4 in. double and single plate magic lantern slides framed in black or brown paper wraps. Including images of rugged pioneers and Native Americans in the West and Southwestern United States by William H. Rau, H. Graves, T.H. McAllister, Keystone View Company, and others. Including views of Montana cowboys roping a calf, cattle corralled onto stock cars in Montana, Rainbow Falls on the Missouri River in Montana, spectacular rock formations in Montana's Helena Bad Lands, a miner's log cabin on a mountain road in Montana, the gold mill in Maryville, a train with a steam snow plow on narrow railway bridge, a buffalo hunter posing with the carcass of his quarry, men on horseback for a cattle shoot in North Dakota, teams of men fastening plows to dozens of horses in North Dakota, farmers in North Dakota threshing wheat, and others. Also featuring portraits of Pueblo Native Americans and tiered Pueblo dwellings in New Mexico, the oldest house in the United States, located in Santa Fe, New Mexico, a panorama of Santa Fe from Fort Marcy, Pueblo women making bread, the Rio Grande river, streets of adobe houses in Santa Fe, an adobe school house in Santa Fe with burros tied up outside, burros carrying goods, irrigation systems, the Rio Pecos, the Rio Grande Valley and Santa Cruz, New Mexico, Pueblo merchants in San Juan, New Mexico, San Juan Mission, Unaika pottery, hot springs in Las Vegas, and others. Some slides missing paper border wrappings not affecting the image, others exhibit paper loss to border wrapping and minor surface scuffing. Overall, in vintage very good to fine condition. Special shipping arrangements will apply. **\$600 - \$800**





**376. EVELYN NESBIT ART NUDE VINTAGE GLASS PLATE CAMERA NEGATIVE.** (ca. 1900s) Extremely rare glass plate 8 x 10 in. camera negative nude portrait of "The Girl in the Red Velvet Swing", Evelyn Nesbit, capturing the sensuality and elegance of the iconic model and stage star. In this image, Nesbit reclines on a bed, her body curved coyly to one side with her arms braced on the lush damask coverlet. In the early 20th century, there were few places you could avoid seeing Nesbitt's dark unruly locks and bewitching smile. A favorite subject of fine artists and photographers, quintessential Charles Dana Gibson "Gibson Girl", cover girl for *Ladies' Home Journal*, *Vanity Fair* and *Cosmopolitan*, and spokesmodel for everything from Coca Cola to life insurance, Evelyn Nesbitt had the most famous face in America. Exhibiting emulsion flaking in the upper edge of the image, not affecting the content. In vintage good to very good condition. Special shipping arrangements will apply. **\$1,000 - \$1,500**



**377. MALE OPERA STARS (50+) VINTAGE PHOTOGRAPHIC PRINTS.** (ca. 1910s-1960s) Collection of (50+) gelatin silver single and double-weight, glossy and matte-finish 3 x 5.5 in. to 8 x 10 in. photographs of male opera stars by Herman Mishkin, Victor Georg, and others. Featuring studio portraits, production views, and candid images of luminaries of the lyric stage including Enrico Caruso, Antonio Scotti, Hans Breuer, Leo Slezak, Florencio Constantino, Laurence Tibbetts, Pietro De Biasi, Constantin Nicolay, Askel Schiøtz, Feodor Chaliapin, and more. Many with Culver Pictures and Bain News Service inkstamps on verso. Some retaining news agency snipes on verso. Exhibiting light to moderate handling, creasing to margins, corner bumping, and minor silvering. Overall, in vintage good to fine condition. **\$200 - \$300**





**378. ENRICO CARUSO AT THE NEW YORK METROPOLITAN OPERA (250+) VINTAGE GLASS PLATE CAMERA NEGATIVES BY HERMAN MISHKIN.**

(ca. 1906-1932) Archive of vintage (250+) glass plate camera negatives ranging in size from approx. 5 x 7 in. to 11 x 14 in. of opera superstar Enrico Caruso by photographer Herman Mishkin. Enrico Caruso is probably the most famous operatic tenor of all time, and considered by some to be the greatest tenor of the century. Caruso fused a natural baritone timbre with a tenor's smooth, silken finish. He came to fame singing at New York's Metropolitan Opera for 18 seasons (1903-20), where he was loved and admired. A notable interpreter of Verdi and grand opéra, he was the first leading singer to recognize the possibilities of the phonograph, and made many recordings (beginning in 1902) which brought him international fame. Featuring images of the first global superstar, primarily in performance costume and in studio portraits from his tenure with the New York Metropolitan Opera. Including images of Caruso in *La Bohème*, *Rigoletto*, *Bal masque*, as "Dirk Johnson" in Puccini's *Girl of the Golden West* (a role written specifically for Caruso), *Le Hugonots*, *Manon*, *Julien*, *Des Grieux*, *Lucia de Lammermoor*, *Samson et Delilah*, *Carmen*, *Aida* and others. Also featuring images of Caruso in extraordinary theatrical costume as characters including such as the "Duke of Manuta" in Giuseppe Verdi's *Rigoletto*, the production in which he made his triumphant New York Metropolitan Opera debut in 1903, "Cavaradossi", "Radolpho", "Samson", "Julien", "Canio" from *Pagliacci*, one of Caruso's most iconic roles, and many more. With Met promotional images of Caruso in formal wear. The collection also includes a number of negatives of Caruso's hand drawn caricatures and cartoons. With many hand-retouched and signed in the negative by the photographer. Exhibiting some emulsion loss, scuffing, chipping and minor corner loss. Overall, condition ranges from vintage good to very good. Collection also includes vintage (30+) gelatin silver 8 x 10 in. sepia toned matte photographic prints of Enrico Caruso by photographer Herman Mishkin mounted to board and assembled in (7) spiral bound 8.5 x 10.25 in. albums, including views of Caruso in costume for many of his greatest roles such as "Canio" in *Pagliacci* by Ruggero Leoncavallo, "Riccardo" in Verdi's *Un ballo in maschera*, "Samson" in the 1915 production of *Samson et Dalila*, "Don Alvaro" from *La forza del destino* by Giuseppe Verdi in 1918, "Eléasar" from the Met's 1919 *La Juive* by Fromental Halévy, and "Des Grieux" in the 1907 production of *Manon* by Jules Massenet. Also included are publicity portraits of Caruso ca. 1910. Many prints exhibit wrinkling. In very good to fine condition. Special shipping arrangements will apply. **\$8,000 - \$12,000**









**379. PRIMA BALLERINA ANNA PAVLOVA (70+)** VINTAGE GLASS PLATE CAMERA NEGATIVES BY **HERMAN MISHKIN**. (ca. 1906–1932) Archive of vintage (70+) glass plate camera negatives of legendary Russian Prima Ballerina Anna Pavlova photographed by Herman Mishkin. Including images of Pavlova in various roles such as her landmark role as “The Dying Swan” from a solo piece choreographed specifically for her by Michel Fokine. Pavlova called for the costume from this solo piece on her deathbed. Pavlova is also featured as “The Dragonfly”, “Mignon”, and others. Also includes posed studio portraits in elaborate theatrical costume, headshots, portraits of Pavlova with her beloved Boston terrier and more. Also includes posed dance portraits of Pavlova with notable partners such as Alexandre Volinine, Laurent Novikoff and Mikhail Mordkin. Finally, the collection includes (4) magnificent master glass plate negatives for “Pavlova the Incomparable” performance art nouveau posters including 3–Ballet Russe and 1–for an unspecified company. Special shipping arrangements will apply. **\$3,000 – \$5,000**





**380. OPERA DIVAS ROSA PONSELLE, LUCREZIA BORI AND MARY GARDEN (135+) VINTAGE GLASS PLATE CAMERA NEGATIVES BY MISHKIN AND WHITE & CO.** (ca. 1906–1932) Massive collection of vintage (135+) glass plate camera negatives including (9) 8 x 10 in. glass plate negatives by official New York Metropolitan Opera photographer Herman Mishkin and (3) 11 x 14 in. glass plate camera negatives by White & Co. of the grand dame of the American opera, Rosa Ponselle. Includes (3) production portraits of Ponselle in her New York Metropolitan debut as “Lenora” in *La forza del destino* and a studio portrait of Ponselle as “Santuzza” in *Cavalleria rusticana*. Ponselle enjoyed a reputation as the greatest operatic soprano of the 20th century. Her one-time student Luciano Pavarotti remarked that she was “the queen of queens of all of singing”. Collection also includes (54) 8 x 10 in. glass plate camera negatives and (15) 8 x 10 in. and 10 x 8 in. acetate camera negatives by Herman Mishkin and (1) 11 x 14 in. glass plate camera negative by White & Co. of Spanish prima donna soprano and savior of the Metropolitan Opera, Lucrezia Bori and (1) glass plate 11 x 14 in. production view of Bori as “Iris” in *Iris*. Including portraits (4) of Bori as “Nori” in *Don Pasquale*, (3) as “Nedda” in *Pagliacci*, (1) as “Mary” in *Peter Ibbetson*, (8) as “Louise” from *Louise*, and (1) as “Antonia” in *Les Contes d’Hoffman*. Includes high fashion publicity and glamour portraits of Bori in luxurious couture and millinery from her tenure with the Met. Also includes, (85+) 8 x 10 in. glass plate camera negatives and (5) bromide glass plate positives of Scottish-American diva soprano Mary Garden by photographer Herman Mishkin. With (12) portraits of Garden as “Salome” (8) as “Griselda” in *Griselda*, (7) as “Fanny Legrand” in *Sapho* (7) as “Marguerite” in *Faust*, (4) as “Carmen” in *Carmen*, (2) as “Manon Lescaut” in *Manon*, (2) as “Chrysis” in *Aphrodite*, (2) as “Monna Vanna” in *Monna Vanna*, (1) as “Louise” in *Louise* and many glamour portraits of Garden from the late 1900s through the 1920s. Exhibiting some emulsion loss, chipping, scratching, soiling and scuffing. Condition ranges from vintage good to very good. Special shipping arrangements will apply. **\$2,000 – \$3,000**







**381. STARS OF THE NEW YORK METROPOLITAN OPERA (600+) VINTAGE GLASS PLATE CAMERA NEGATIVES BY HERMAN MISHKIN AND OTHERS.** (ca. 1906-1932) Vintage (600+) 8 x 10 in. glass plate camera negatives of stars of the early and golden age of American operas at the Metropolitan Opera in New York by Herman Mishkin (official photographer of the MET), Elzin and others. A majority of negatives with photographer's signature in plate. Included are images of Antonio Scotti in *L'elisir d'amore*, *Manon*, *Regiment*, *Pagliacci*. Giovanni Martinelli in *Tosca*, *Gayeseas*, *Faust*, *Carmen*, *Il Traviatore*, *Pagliacci*. Thomas Chalmers in *Madama Butterfly*, *Faust*, *Carmen*. Geraldine Farrar in *Carmen*. Orville Harrold in *Pagliacci*, *Rigoletto*, *William Tell*. Leon Rothier and Lucretzia Bori in *Tales of Hoffman*. Leon Rothier in *Lakme*, *Le Hugonot*, *Faust*, *Blue beard*. Andre Segurla in *Manon* and *La Boheme*, a portrait of John McCormack. Clarence Whitehall in *Aida*, *Shanewis*. Johannes Sembach in *Meister Singer*. Goritz in *Der Rosencavalier* and *Lowengren* and many more. Also includes images of Lawrence Tibbett, Giuseppe Bonfiglio, Pasquale Amato, Mary Ellis, Mary Lewis, Cavallieri, Johanna Gadske, Olive Fremstad, Sophie Braslau, Karin Branzell, Margaret Matzenauer, Lenora Sparkes, Anna Fitzue, Kathleen Howard, Frieda Hempel, Alma Gluck, Emmy Destin, Marie Rappold, Anna Case, Calvin Marsh, Mario Queena, Giuseppe DeLuca, Mabel Garrison, Pauline Donalda, Louise Homer, Florence Easton, August Werner, Carl Braun, Maria Jeritzta and others. Special shipping arrangements will apply. **\$10,000 - \$15,000**







**382. COMPOSERS, MUSICIANS, AND MANAGEMENT OF THE NEW YORK METROPOLITAN OPERA (50) VINTAGE GLASS PLATE CAMERA NEGATIVES BY PHOTOGRAPHER HERMAN MISHKIN.** (ca. 1906-1932) Vintage (50) 8 x 10 in. glass plate camera negatives of early stars and musicians of the Metropolitan Opera in New York. Included are images of (3) Conductor Cleofonte Campagnini, (4) Violinist Toscha Seidel who gave violin lessons to Albert Einstein and played a Stradivarius "Di Vinci" violin, now known as Ex-Sedel in his honor, (1) Conductor Vittorio Podesti, (4) Violinist Efrem Zimbalist, 1-with wife and opera star Alma Gluck, father of actor Efrem Zimbalist, Jr., (1) Violinist Zlatko Balokovic, (1) Pianist Fay Ferguson, (1) Conductor Giuseppe Bamboschek, (1) Conductor Bodanzki known for his interpretations of Wagnerian opera, Composer Eranno Wolf Ferrari, (10) Violinist Mischa Elman, (1) Pianist Josef Hoffman, inventor of the windshield wiper, pneumatic shock absorbers and more, (5) Composer Sergei Rachmoninoff, (5) Violinist and composer Eugène Ysaÿe, (4) Conductor Roberto Maranzoni, (6) the legendary Giacomo Puccini and (3) composer Eranno Wolf Ferrari. Also included are images of General Manager of the New York Metropolitan Opera Giulio Gatti-Gasazza and Met publicist William Guard. General Manager of the Met from 1908 to 1935, Gatti-Casazza revolutionized opera in America and ushered in its Golden Age. Gatti-Casazza's managerial genius not only increased the caliber of performance at the Met, but also extended its brand into many new markets. Includes individual and group portraits of Gatti-Casazza and Guard. Exhibiting some emulsion loss, scuffing and chipping. Condition ranges from vintage good to very good. Special shipping arrangements will apply. **\$2,000 - \$3,000**



**383. JASCHA HEIFETZ BY HERMAN MISHKIN (17)**  
**VINTAGE GLASS PLATE CAMERA NEGATIVES.** (ca. 1918)  
 Collection of vintage (17) glass plate 8 x 10 in. and 10 x 8 in. camera negatives of violinist Jascha Heifetz by photographer Herman Mishkin and others. The 17-year old virtuoso is posed seated and standing playing violin. Considered the finest violinist of the 20th Century and arguably the greatest of all time. Exhibiting some chipping, edge wear, and emulsion loss. In vintage good condition. Special shipping arrangements will apply. **\$1,000 - \$1,500**







**384. BALLET AT THE NEW YORK METROPOLITAN OPERA (120+) VINTAGE GLASS PLATE AND ACETATE CAMERA NEGATIVES BY HERMAN MISHKIN.** (ca. 1910-1920s) Collection of vintage (120+) 8 x 10 in. glass plate and acetate camera negatives of ballet at the Met featuring pioneering Russian dancer and choreographer Michel Fokine and his wife, ballerina Vera Fokina by Herman Mishkin. Including (6) portraits of Vera Fokina dressed as a gypsy, (8) portraits of Fokine dressed in Cossack uniform, and (6) portraits in theatrical Gypsy costume. Also includes glass plate negatives of Ruth Page in Spanish style dress, in Middle Eastern costume with bare midriff, playing pan flute, Adolph Bolm wearing dramatic Grecian robes, as "Dodon" in *Le coq d'or*, Mikhail Mordkin as "Taor" in *Pharaoh's Daughter*, in action poses with a hunting bow, and headshots, Giuseppe Bonfiglio in costume for *Bartered Bride*, *La Juive* with fellow dancers Mollie Friedenthal Rita De Leporte, with Florence Rudolph in *La Vida Breve*, Rita De Leporte in *La Juive* and others. Includes a lavish amount of uncredited players rehearsing and dancing on and off-stage. Exhibiting some handling, chipping, cracking and scuffing. In vintage good to very good condition. Special shipping arrangements will apply. **\$2,000 - \$3,000**







**385. MABEL NORMAND (35+) VINTAGE GLASS PLATE CAMERA NEGATIVES.** (ca. 1910s) Collection of vintage (35+) glass plate 8 x 10 in. camera negative glamour portraits of early Hollywood film star Mabel Normand by photographer Herman Mishkin. These studio portraits capture the multi-talented star in full-length, ¾, and close up views, attired in elegant fashions and millinery of the day. One of the first women to write, direct, and star in motion pictures, Mabel Normand came to prominence as the lead in D.W. Griffith's short *Her Awakening* (Biograph, 1911). Exhibiting minor emulsion loss, scuffing, and chipping. Overall, in vintage very good to fine condition. Special shipping arrangements will apply. **\$300 - \$500**



**386. LOIS WEBER'S LOST FILM *THE MERCHANT OF VENICE* (3) VINTAGE GLASS PLATE CAMERA NEGATIVES.** (Universal, 1914) Vintage (3) glass plate 9.5 x 11.75 in. camera negatives of scenes from Lois Weber's lost film *The Merchant of Venice*. These production views are among the only surviving images of Weber's milestone film, the first American feature directed by a woman and the first full-length screen adaptation of a Shakespearean comedy. Depicting Phillip Smalley in costume as "Shylock", Smalley as Shylock brokering a deal, and Shylock, dagger in hand, poised to carve his "pound of flesh" from Rupert Julian as "Antonio". Exhibiting some corner loss and edge loss, scuffing, and minor cracks not affecting the image. In vintage good condition. Special shipping arrangements will apply. **\$600 - \$800**







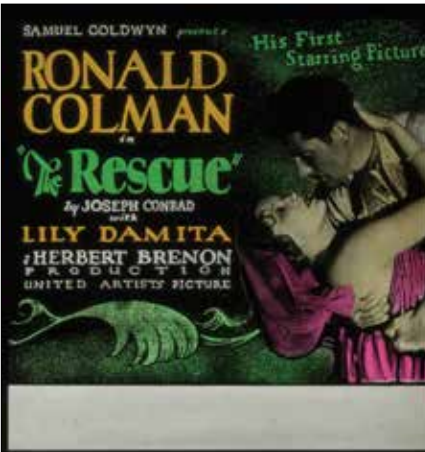
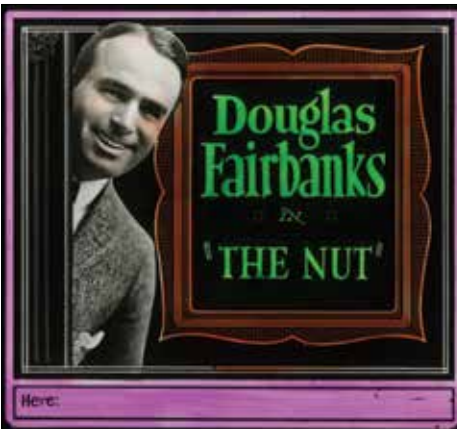
**387. DESTINY BY FRITZ LANG (6) VINTAGE GLASS PLATE CAMERA NEGATIVES.** (Decla-Bioscop AG, 1921) Collection of vintage 11.75 x 9.25 in. glass plate camera negatives (6) of scenes from the silent film classic *Der müde Tod* (US title *The Destiny*) by Fritz Lang. A masterpiece of German Expressionism, it tells the story of a bereaved "young woman", Lil Dagover, who enters a contest with "Death", portrayed by Bernhard Goetzke, in order to restore the life of her deceased fiancé, Walter Jansenn. Replete with the surreal, gothic imagery made famous by Lang, these stills depict stunning production images including (1) of a raucous Italian carnival (4) the character "Death" attempting to purchase land (with upper right edge and corner damage), meeting the young woman and man in a bar, reaching to snatch a baby from a mother's arms and standing stoically against a brick wall. Also includes (1) atmospheric portrait of an unknown actress. In vintage very good condition. Special shipping arrangements will apply. **\$2,000 - \$3,000**



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**389. AUTOMOBILES AND MOTOR VEHICLES (75+) VINTAGE GLASS PLATE CAMERA NEGATIVES BY IRVING UNDERHILL AND CLARENCE FELKER.** (ca. 1910s – 1920s) Vintage (75+) oversize glass plate camera negatives ranging in size from approx. 8 x 10 in. (by Felker) to 11 x 14 in. (by Underhill) of motor vehicles. (55+) by renowned commercial photographer Irving Underhill, the majority signed by photographer in the plate, including views of convertible and hardtop roadsters and touring vehicles manufactured by Chevrolet, Oldsmobile, Lincoln, Lafayette, Star, Hauptmobile, Studebaker, Overland, Haynes, Cole—the first automobiles with a V-8 engine, Gray, Willy's Knight, the short-lived Noma of New York and models such as the 1922 Ford Model A and the Nash 4, Tydol station mechanics servicing a vehicle, an empty service station with a car on a lift, a man putting snow chains on the tires of his Hudson and two gentlemen sitting in a sleek roadster on an open country road and more. (20+) by photographer Clarence Felker, who served as the official photographer for the city of Easton, PA. Including views of train commuters during morning rush hour, streetcars and automobiles during a patriotic parade in 1917, a crashed automobile outside a machine shop, a crowd gathered around a wrecked convertible, a team portrait of a Eureka baseball near an automobile, the West Easton volunteer fire department hook and ladder truck, a bottling company delivery truck, men chauffeured in a sleek roadster, a locomotive in a rail yard, an ambulance, a milk delivery truck, an Olds & Day Coke & Coal delivery truck, a florist's van, a Nabisco delivery truck, a flatbed hauling a Happy Farmer tractor, a Sunkist orange vendor's truck, a gasoline tanker truck, a man loading a bread truck with sacks of grain from a boxcar. Exhibiting some minor cracking, scuffing, and corner loss. Overall, in vintage very good to fine condition. Special shipping arrangements will apply. **\$2,000 – \$3,000**



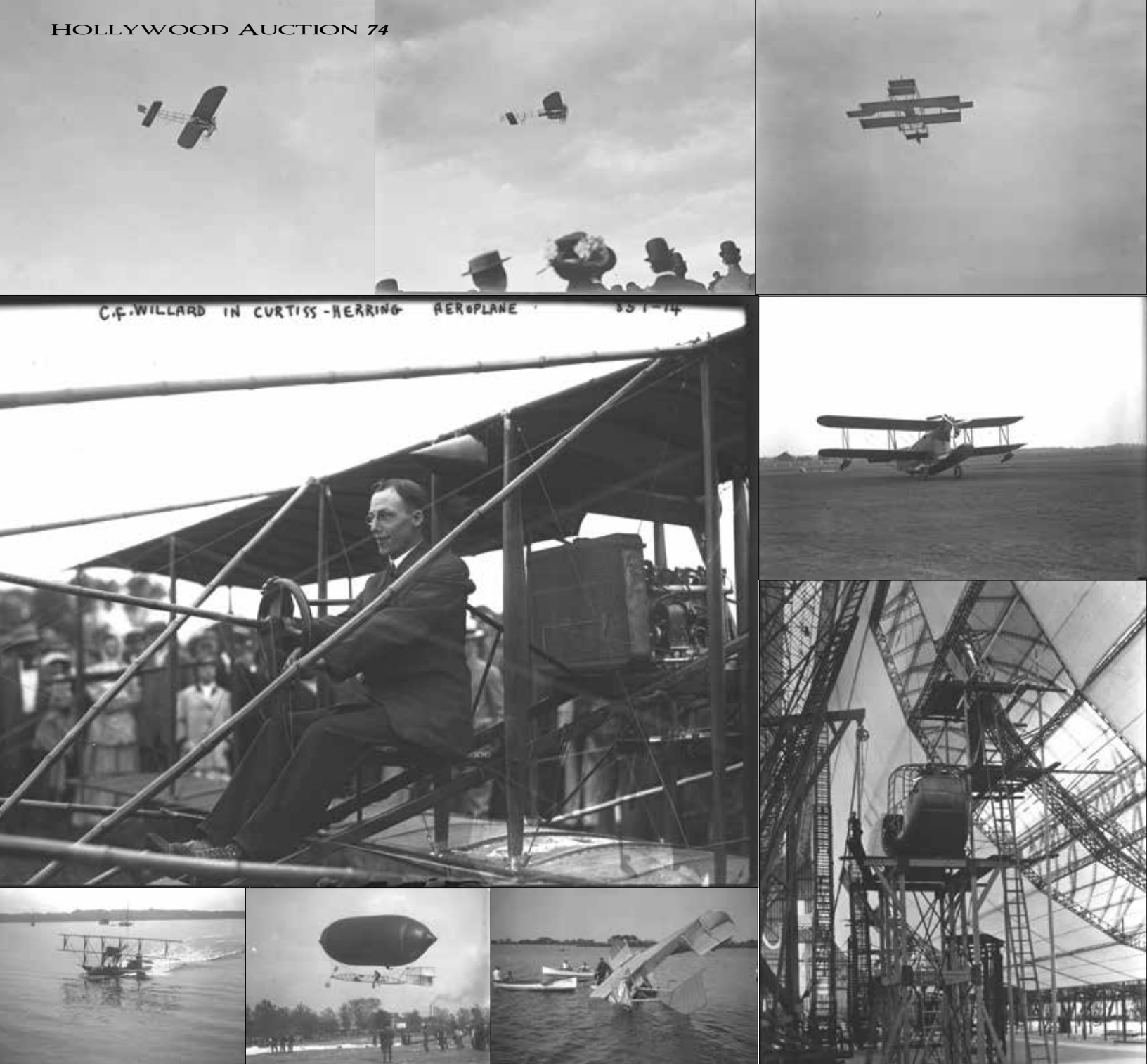




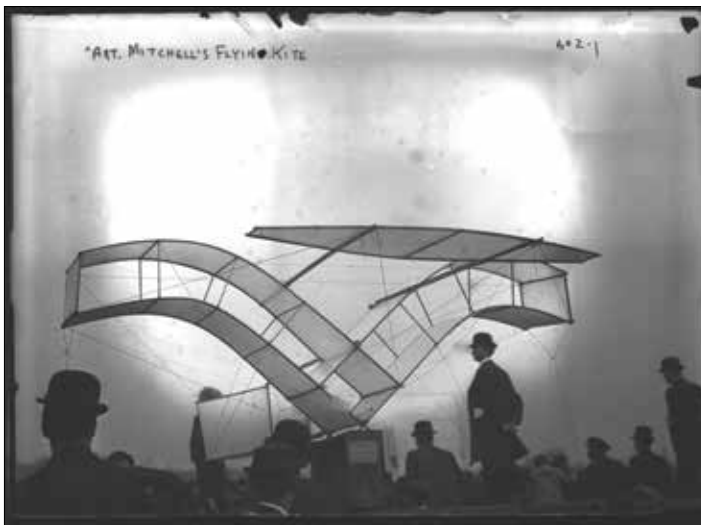
**390. NEW YORK CITY SCENES (500+) GLASS PLATE CAMERA NEGATIVES.** (ca. 1890s-1920s) Massive collection of vintage (500+) glass plate camera negatives ranging in size from 4 x 5 in. to 11 x 14 in. depicting vintage images of New York City. With (100+) 11 x 14 in. camera negatives by Irving Underhill documenting properties for the City Investing Company. Also featuring work by photographers Edwin Levick, August Loeffler, J.S. Johnston, William Henry Jackson and outlets such as Brown Brothers, Frederick Lewis and Culver photo services. Images include, Leo Lentelli's statue "Purity" in Times Square, ruins of the Madison Avenue car barns after a 1907 fire, Grand Central Terminal rail yard, pedestrians strolling, M. Knoedler & Co. art gallery, period advertising hoardings, lumber carts at Broadway, automobile dealership showroom at Broadway, New York Stock Exchange, shoppers crowding the streets, American Horse Exchange building, 14th St. from Union Square, Harold Square, Long Acre Theater, RCA Building, Manhattan Bridge, Brooklyn Bridge, Flatiron Building, Decker Building, Ehrlinger Theater, Rialto Theater (showing a Chaplin film in 1916), New York Transportation Co. building, shops, horse carts and peddlers, Hudson River, the Grand Opera House, Shot Tower, All Soul's Church, Singer Building, Queensboro Bridge Plaza in Long Island City, Coney Island, old Tiffany & Co. building at 16th St. and Union Square in 1906, a massive Haeger warehouse on Eighth Ave., St. Thomas Church, 5th Ave. Baptist Church, homes along E. 124th St., Central Park, Macy's, Academy of Music in 1910, road workers and pedestrians along 4th Ave., Hudson Terrace Hotel at Riverside Dr., United States Marine Corps. marching in the Hudson Fulton Celebration parade on 30 September 1909, an early automobile parked on 34th St., demolished building making way for the Hudson Terminal on Dey St. in 1906, the Belvedere Hotel, workmen laying a large pipe on 7th Ave., a public water pump at Trinity Place in 1904, and much, much more. Exhibiting hand retouching, some emulsion loss, oxidation, corner chipping and loss, hairline cracks and stripping. In vintage very good to fine condition. Special shipping arrangements will apply. **\$4,000 - \$6,000**







**391. EARLY AVIATION (45+) VINTAGE GLASS PLATE AND ACETATE CAMERA NEGATIVES.** (ca. 1910s-1920s) Vintage (45+) airships, biplanes, monoplanes and aviation events. Featuring historic images of aviation pioneer Lincoln Beachey flying his one-man "gas bag" airship in a sky race. Includes views of a Graf Zeppelin under construction, depicting this engineering marvel of the gilded age inside an immense hanger in various states of completion, with stunning views of the enormous steel ribs of the airship's rigid structure, workmen installing paneling on the gondola and the dirigible's massive tail point. Depicting many innovative aircrafts and important aviators such as engineer and Glenn Curtiss behind the controls of a biplane, a Curtiss biplane on Governor's Island, daredevil James C. "Budd" Mars at the controls of a Curtiss plane, Orville and Wilbur Wright's "flying machine", a Wright Brothers plane built onto a canoe, the Dayton-Wright racer, Thomas S. Baldwin flying a dirigible over New York City, an early biplane flown by trailblazing pilot Ernest Emery Harmon, a portrait of flier Bob Fowler in the pilots seat of a rudimentary biplane, Art Mitchell's flying kite, the Harriman airplane, Vincent Astor's hydroplane, a biplane parked outside a Sikorsky Manufacturing Corporation hanger, a Loeing plane parked on a dock behind the factory, a rear view of a Loeing airplane on the ground, a Loeing biplane on a runway, a Bleriot monoplane in flight, the dirigible Roma on a visit to Washington, which later exploded after crashing into high voltage lines on a flight near Norfolk, Virginia, killing 34, a picturesque scene of a Dutch farmer walking along train tracks near a windmill with an early plane visible in the sky, and others. Exhibiting emulsion loss, flaking, hazing, oxidation, chipping to glass, and corner loss. Condition ranges from vintage good to fine. Special shipping arrangements will apply. **\$600 - \$800**













**393. ELLIS ISLAND IMAGES (61) VINTAGE GLASS PLATE AND ACETATE CAMERA NEGATIVES BY EDWIN LEVICK AND OTHERS.** (ca. 1910s-1940s) Vintage (61) negatives, including (59) glass plate camera negatives ranging in size from 4 x 5 in. to 8.5 x 6.5 in., (2) acetate camera negatives 1-3.25 x 4.25 in. and 1-5 x 6.75 in. Also includes (13) gelatin silver 5 x 7 in. contact prints. Documenting the peak years of the Ellis Island immigration station, in which 5,000 to 10,000 people arrived every day. Including (5) by Edwin Levick, exhibiting the photographer's ink stamp on the plate. Levick's work appeared frequently in the New York Times, the Chicago Tribune, and the New York Herald Tribune. Contact prints display Alexander Alland Collection ink stamps on verso. All but (3) contact prints correspond to original glass plate negatives. Including views of a barge arriving at Ellis Island, crowds outside the Ellis Island ferry launch, men, women and children crowded into a detention room, a long line of newly arrived immigrants carrying luggage, sea-weary immigrants on the deck of the S.S. Poseidon, a man undergoing an eye exam, women and children waiting with large bundles, a group of deportees in a holding room, the baggage room packed with all manner of luggage, men, women, and children carrying large bags, trunks, and bundles along the docks, a portrait of a young girl in traditional ethnic dress with an immigration official, a family taking stock after a long voyage, mothers with children, men and women queuing with numbers pinned to their clothes, interviews with interpreters and immigration officials, packed waiting rooms and holding "pens", a woman taking a test proctored by immigration officials, medical inspections, Russian immigrants holding handwritten signs bearing the names of their hometowns aboard the S.S. Constantinople, kitchen staff preparing a meal, a 1906 immigrant rights rally in Battery Park, the men's dining room, group portrait of a children's dormitory, and others. Exhibiting some emulsion loss, corner loss, chipping and scratching. Prints exhibit some creasing, surface loss, and handling wear. Negatives exhibiting chipping and emulsion loss to upper and lower edges. Overall, in vintage good to very good condition. Special shipping arrangements will apply. **\$3,000 - \$5,000**









**394. AL JOLSON (20) VINTAGE PHOTOGRAPHIC PRINTS AND CAMERA NEGATIVES.** (ca. 1910s-1930s) A collection of (20) vintage photographic prints and camera negatives of "The World's Greatest Entertainer" Al Jolson. Including (1) gelatin silver 10.25 x 12.75 in. photographic print of Jolson in a Broadway production of *Robinson Crusoe, Jr.*, (1) gelatin silver 6.5 x 7.75 in. production still of Jolson in *The Jazz Singer*, (3) glass plate 11 x 14 in. camera negatives of Jolson in *Robinson Crusoe, Jr.* and musical comedy Broadway spectacular *Sinbad* by White & Co, and (15) acetate 4 x 5 in. camera negatives of Jolson in radio studios and the Cocoanut Grove nightclub. Includes views of Jolson in his trademark blackface minstrel makeup as "Good Friday" in *Robinson Crusoe, Jr.*, with Claude Flemming as "Crusoe", and George Thornton in costume as a goat, a full-length production portrait of Jolson as "Good Friday" with George Thornton as a goat, Jolson as "Jack Robin" singing on stage in *The Jazz Singer*, Jolson as "Inbad the Porter" embracing a mule from *Sinbad*, and Jolson beaming at an unknown actress dressed as a belly dancer singing his hit tune "Rock-a-Bye Your Baby with a Dixie Melody". Also includes production stills of Jolson singing in an NBC studio and a candid portrait of the singer sitting on the arm of Ruby Keeler's chair at the Cocoanut Grove nightclub. Negatives exhibit hand retouching by the photographer and minor corner chipping. Prints exhibit creasing, edge wear, and corner loss. In vintage good condition. Special shipping arrangements will apply. **\$600 - \$800**





**395. ATHLETES, SPORTS AND SPORTING EVENTS (90) VINTAGE GLASS PLATE AND ACETATE CAMERA NEGATIVES FEATURING (15+) OF BABE RUTH.**

(ca. 1910s-1940s) Collection of vintage (68) glass plate camera negatives ranging in size from 4 x 5 in. to 5 x 7 in. and (22) acetate camera negatives ranging in size from 4 x 5 in. to 4.75 x 7 in. of athletes, sportsmen, and sporting events, including (15+) glass plate camera negatives and (1) acetate camera negative of baseball legend Babe Ruth as a Yankee signing a ball for a fan, in his Yankee uniform, at the plate, posing with a young fan, accepting a trophy, on the field talking to a journalist, with Yankees owner Jacob Rupert and manager Miller Huggins, in his New York National Guard uniform saluting General John Pershing, posing with Yankee left fielder Bob Meusel, posing with Ty Cobb and Eddie Collins before the opening game of the 1927 baseball season, close-up and ¾ portraits of Ruth against a stadium wall, shaking hands with a young boy, sitting on the edge of the dugout, selecting a bat from his bat boy, leaning on the backstop during a game, as a member of the Boston Red Sox with team mates Ernie Shore, Rube Foster, and Del Gainer (with player names and news agency serial number etched into the emulsion of the negative). Also includes images of professional wrestler Ed "Strangler" Lewis in street clothes, New York Giants team photo from the 1912 World Series, men and women curling on frozen Lake Placid, Lou Gehrig at bat, New York Giants pitcher Christopher "Christy" Mathewson signing a baseball, a view from the third-base stands of Mathewson pitching against the Cincinnati Reds in 1913, Philadelphia Athletics manager Connie Mack shaking hands with New York Giants manager John McGraw before a 1911 World Series game, Pittsburgh Pirates shortstop Honus Wagner, kids on toboggans at a race, men playing hockey on Lake Placid, cross country skiers on Saranac Lake, men and women skjoring with a horse near Chateau Frontenac, an injured player receiving medical treatment on the sidelines of a Princeton and Fordham football game in 1909, players making a tackle, a football game between Jim Thorpe's Carlisle Indians and the Syracuse Orange, packed stands at the Polo Grounds in 1909, Johnny Evers of the Chicago Cubs at bat, a candid shot of Evers and Lew Richie, Washington Senators hall-of-fame pitcher Walter Johnson, John Franklin "Home Run" Baker of the Philadelphia A's, women skiing, Olympic swimmer Charlotte Boyle, canoes and bathers on a beach, English heavyweight boxing champion Phillip Scott, Joe Louis fighting Max Baer in September of 1935 and celebrating his 4th round KO victory, New York Yankees second baseman Tony Lazzeri, Brooklyn Dodger Leo Durocher, runner Roger Bannister crossing the finish line ahead of rival John Landy in the "Miracle Mile" race at the August 7, 1954 British Empire Games in Vancouver, New York Yankees right fielder George Selkirk, the crowd at the Polo Grounds for the final game of the 1908 World Series, throngs of spectators at a horse racing track, polo player Morgan Belmont on his horse, yachtsman and banker Commodore Elias Cornelius Benedict on the deck of his vessel, a series of (5) images from the 1924 World Series including team portraits of the New York Giants and champion Washington Senators and a individual shot of Game 7 winning relief pitcher Walter Johnson holding the trophy, New York Giants pitcher Rube Marquard, fighter Jack Dempsey on the field at a baseball game with John McGraw and Hughie Jennings, New York Yankees pitcher Red Ruffing, inventor Hiram Percy Maxim target shooting with his "noiseless" gun, Philadelphia Athletics pitcher Chief Bender, a series by photographer Ray Platnick on an April 14, 1947 training session of the Palestinian soccer team in the United States, women shooting archery, cheerleaders at a sporting event, the 1921 heavyweight championship "battle of the century" title fight between Jack Dempsey and Georges Carpentier. Exhibiting emulsion loss, chipping, scuffing and scratching. Special shipping arrangements will apply. **\$2,000 - \$3,000**







**396. BATHING BEAUTIES AT THE BEACH (27) VINTAGE GLASS PLATE NEGATIVES.** (ca. 1910s-1920s) Vintage (27) glass plate camera negatives ranging in size from 4 x 5 in. to 5 x 7 in. of young girls swimming, posing and enjoying the outdoors in period one and two-piece bathing suits. Tracing the evolution of 20th century swimwear styles from the full-shouldered sailor dress to the bikini. Including views of women fencing with wooden swords on the beach, bathing suit models on the boardwalk, "Ms. Bertrand Island" posing on a wooded path, a woman frolicking in the sand, coquettish ladies on the sea shore, a survey of the beach fashions of 1919 and others. Exhibiting emulsion loss, chipping, scuffing and scratching. Overall condition ranges from vintage good to fine condition. Special shipping arrangements will apply. **\$300 - \$500**



**397. FEMALE AND MALE NUDE FIGURE STUDIES VINTAGE (16) GLASS PLATE AND ACETATE CAMERA NEGATIVES.** (ca. 1910s-1940s) Collection of vintage (8) glass plate camera negatives ranging in size from 6.5 x 8.5 in. to 8 x 10 in., (1) color separation 3-plate 8 x 10 in. negative, and (3) acetate 5 x 7 in. camera negatives of nude female art studies. Serving as both a technical reference and celebration of the human form. Including views of shapely models posed singly and in groups, standing and reclining, draped in sheer garments or completely unclothed in studio, boudoir and beach settings. Also includes vintage (4) glass plate 8 x 10 in. negatives of muscular silent film star George Walsh standing on a pedestal in the nude, holding a discus in classical statuesque poses. Signed in the plate by photographer Samuel Lumiere. Exhibiting emulsion loss, oxidation, cracking, corner loss, scratching, and scuffing. Overall, in vintage good to very good condition. Special shipping arrangements will apply. **\$300 - \$500**





**398. NEW YORK CITY SCENES (40,000+) VINTAGE ACETATE CAMERA NEGATIVES BY PERCY LOOMIS SPERR.** (1930s-1940s) A monumental collection of vintage (40,000+) acetate approx. 3.5 x 5.75 in. camera negatives of New York City architecture, street life, and landmarks by photographer Percy Loomis Sperr. Sperr was nicknamed by New Yorkers as, "The official photographer of New York" for his tenacity and constant presence shooting photos in and around the city every day. Featuring extensive coverage of Manhattan, Queens, the Bronx, Brooklyn, Staten Island and ships in New York Harbor. Including images of the "Freak Show" and concession stands at Coney Island along Surf Ave., the Fulton Fish Market, Depression-era "Hoovervilles", Saint Luke's Church, urban cityscapes, images of the harbor, Hudson River, Times Square and much more. Also included are images of the 1939 World's Fair in Flushing Meadows with views of the legendary Trylon spire and Perisphere globe, a parade, the Lagoon of Nations, Holland Village, the National Cash Register pavilion, the Gay New Orleans exhibition. Special shipping arrangements will apply. **\$20,000 - \$30,000**







**399. OCCUPATIONAL IMAGES (40+) VINTAGE PHOTOGRAPHIC PRINTS AND (50+) GLASS PLATE AND ACETATE NEGATIVES.** (ca. 1920s-1950s) A collection of vintage (50+) glass plate negatives ranging in size from 4 x 5 in. to 8 x 10 in, vintage (8) acetate camera negatives ranging in size from 4 x 5 in. to 5 x 7 in. and vintage (40+) gelatin silver single-weight and double-weight photographic prints, some mounted to board, ranging in size from approx. 3 x 4 in. to 8 x 10 in. of men and women at work. Featuring a series of (6) negatives documenting the aftermath of the Black Tom explosion in 1916, an act of sabotage by German agents, and views of rescue crews raising the PS General Slocum in 1904 after the boat caught fire and sank killing 1,021 men, women and children. Including spectacular views of flagpole painters atop a sky scraper, telephone linemen, railroad officials, farmers plowing, lace makers, shipwrights, lifeguards, toymakers, concession stand vendors, construction workers building the minaret of the Woolworth Building, postal clerks, bartenders, beer delivery men, chefs, an office party, lab technicians, guitar makers, stained glass window makers, barbers, scissor grinders, autoworkers, typists, dyers, mail sorters, launderers of male and female industrial workers, tailors, seamstresses, miners, painters, art dealers, show girls, cooks, wax figure makers, air pollution controllers, barbers, newsies, warehouse workers, business men, haberdashers, clerks, waiters, mechanics, street car conductors, farmers, furriers, fisherman, railroad workers, switchboard operators, charcoal burners, construction workers, domestics, pharmacists, gardeners, pianists, cart drivers, doctors, scientists, weavers, printers, bakers, policemen, telephone linemen and more. Some prints display Culver Service ink stamps or news agency snipes on verso. Negatives exhibit emulsion loss, scuffing, scratching, chipping and corner loss. Prints exhibit tearing, chipping, creasing, edge wear, and surface loss. Condition varies from vintage good to fine. Special shipping arrangements will apply. **\$1,000 - \$1,500**









**400. CONSUELO KANAGA (28) VINTAGE NITRATE NEGATIVES.** (ca. 1930s) Vintage (28) Eastman Kodak 3.25 x 4 in. nitrate negatives by esteemed activist and fine art photographer Consuelo Kanaga. Including architectural and street studies primarily in and around the city of San Francisco. Including images of net mending at Fisherman's Wharf, boats docked at the wharf, seascapes of the bay, the Consolidated Fisheries building, vast cityscapes, mundane slice of life studies, a church and other vivid portraits of daily life in 1930s-era San Francisco. Kanaga was notably invited by Edward Weston and Ansel Adams to participate in the inaugural Group f/64 exhibition in 1932 and her works are now a part of many international museums' permanent collections. Overall in vintage very good to fine vintage condition. Special shipping arrangements will apply. **\$2,000 - \$3,000**



**401. SHIRLEY TEMPLE AND THE HOLLYWOOD ASSISTANCE LEAGUE VINTAGE (4) ACETATE CAMERA NEGATIVES.** (ca. 1933) Vintage (4) acetate approx. 3.8 x 4.75 in. camera negatives of movie icon Shirley Temple at 5-years-old doing volunteer work for the Hollywood Assistance League. Including views of little Shirley and a fellow HAL "Thriftye" modeling sundresses sewn by League volunteers and Temple standing on a stool dressed as a flower girl next to actress Gloria Stuart, in a bridal gown for a League fashion show. Exhibiting minor scuffing. Overall, in vintage good to fine condition. **\$200 - \$300**





**402. PM NEW YORK DAILY NEWSPAPER ARCHIVE OF (2,000+) VINTAGE ACETATE CAMERA NEGATIVES.** (ca. 1940-1948) Massive archive of vintage (2,000+) acetate camera negatives ranging in size from 2.25 x 2.25 in. to 4 x 5 in. from PM New York Daily, a current events and cultural newspaper founded by former The New Yorker editor Ralph Ingersoll that appeared from 14 June 1940 to May of 1948. Featuring images of life in New York during the rapidly changing cultural landscape from the end of the Great Depression through the allied victories in WWII. Including photographs by notables like Weegee, Margaret Bourke-White, Photo League founder Morris Engel and others. Images include, portraits of Ingersoll by Bourke-White, the PM newspaper delivery truck, reporters in the newspaper room, portrait of Weegee with a movie camera by Morris Engel, portraits of Joe McWilliams and an FDR motorcade by Weegee, excited citizens tearing up gas stamps at the end of war rationing, VJ Day celebrations in Times Square, B-29 Bombers flying over NYC en route to Europe, massive anti-lynching protest, the Louis vs. Moriello fight, trivial era objects like a Dick Tracy wristwatch and Hitler figurine in pawn shop, Art exhibit attended by Bertolt Brecht and Charles Laughton, portraits of Cornell Wilde, series of images of traffic on the George Washington bridge, a Communist Rally in Madison Square Garden, a taffy pull, coverage of the NY Knickerbockers basketball team, New Years eve in Times Square (1945-1946), an expose on slums in Harlem, period performers, labor movement and union factory strikes, images of Yogi Berra, Elia Kazan, Arthur Miller, Mickey Rooney, Norma Shearer, Loretta Young, Howard Hughes, Rocky Graziano, Richard Wright, Kurt Weil, John Gielgud, author Sinclair Lewis, Lucille Ball and Desi Arnaz, Broadway premiere of *The Glass Menagerie*, Coney Island, candid images of street life, Easter Parade 1948, D-Day Rally at Madison Square Park (1944) and much, much more. Overall, in vintage good to fine condition. Special shipping arrangements will apply. **\$10,000 - \$15,000**







**403. WEEGEE THE FAMOUS (58) VINTAGE ACETATE CAMERA NEGATIVES.** (ca. 1943-1947) Collection of vintage (58) approx. 4 x 5 in. acetate camera negatives by legendary photographer Arthur "Weegee" Felig. The negatives are stored in brown paper envelopes, most with ink stamped dates and typed or handwritten titles. Including views of crowds and curious passersby outside a Metropolitan Opera premiere in 1944, scenes of destruction and daring rescue as firefighters battle blazes in uptown New York, a series depicting revelers drinking at the Stork Club, studies of policemen, bakers, Chinese line cooks, and theatre box office personnel working on New Years Eve 1944, New York Metropolitan Opera Company dancers in their dressing rooms and rehearsing for a performance, a crowd gathered outside a courthouse as convicted murderer Wayne Lonergan is lead out in cuffs by police, scenes of two young women under arrest being fingerprinted in a New Jersey police station, as well as (2) portraits by photographer Bernie Aumuller of Weegee in the *PM New York Daily* offices signing a contract with a copy of his anthology *Naked City* on the desk next to him. Some negatives display "AF" (Arthuer Felig) hand initialed into the emulsion of the upper left hand corner. Exhibiting some scuffing and scratches. Overall, in vintage good to fine condition. Special shipping arrangements will apply. **\$2,000 - \$3,000**







**404. JAZZ AND POPULAR MUSICIANS INCLUDING BILLIE HOLIDAY, DUKE ELLINGTON, DJANGO REINHARDT, CHARLIE PARKER, GLENN MILLER AND BENNY GOODMAN (500+) VINTAGE ACETATE CAMERA NEGATIVES.** (ca. 1940s) Collection of vintage (500+) acetate camera negatives ranging in size from 2.25 x 2.25 in. to 4 x 5 in. of popular music and jazz performers from the 1940s. Including backstage candids, portraits, rehearsal and performance views of many of the era's greatest musical talents including Billie Holliday, Duke Ellington, Charlie Parker, Glenn Miller, Benny Goodman, Tommy Dorsey, Harry Belafonte, Peewee Russell, Bix Biederbecke, Sidney Bechet, the Memphis Five, Desi Arnaz, Vera Massey, Jimmy Blowers, Babbs Brown, Eddie Condon, Margo, Wild Bill Davison, Baby Dodds, Stan Getz, Oscar Hammerstein, Gene Krupa, Mel Torme, Coleman Hawkins, Cootie Williams and others playing legendary venues such as the Town Hall, Small's Paradise, Carnegie Hall, Little Casino, the Royal Roost, El Morocco, the 1-2-3 Club, Café Society and Stuyvesant Casino. Also depicting jazz fan Tallulah Bankhead enjoying a 1949 Charlie Parker show at the Royal Roost, Orson Welles backstage at a Town Hall benefit show and many period views of fashionable "hepcats" dancing and digging the music, and much, much more. Exhibiting some scuffing and emulsion loss. Overall, in vintage good to fine condition. **\$600 - \$800**







**405. THE COLLYER BROTHERS (44) VINTAGE ACETATE CAMERA NEGATIVES BY JOHN DE BIASE, MORRIS GORDON AND IRVING HABERMAN.** (ca. 1947) Vintage (44) acetate approx. 4 x 5 in. camera negatives documenting the bizarre tragedy of infamous hoarders Homer and Langley Collyer by photographers John De Biase, Morris Gordon and Irving Habermen for PM New York Daily. The Collyers became front-page news on in 1947, when an officer responded to reports of odors issuing from the brothers' Harlem brownstone. The officer encountered dunes of junk. It took a seven man emergency crew five hours of sifting through tons trash including thousands of old books, an early X-ray machine, bundles of old umbrellas, a horse's jawbone, the chassis of a Model T, hundreds of yards of silk, fourteen pianos and human organs pickled in jars, to find the corpse of Homer Collyer, who had died in an alcove crammed with newspapers. Police could not locate Langley, now a suspect in his brother's death. After weeks of excavation, Langley's body was also discovered on the floor of a two-foot wide tunnel in the debris, crushed to death by a large suitcase, bundles of paper and four metal breadboxes, having triggered one of his own booby traps. Depicting various stages of the Collyer saga, including NYPD officers searching for Langley inside the brownstone amongst the piles of junk, bedraggled officers lugging tarpaulins full of trash onto trucks, furniture, books, boxes and papers piled on the sidewalk outside the house, hundreds of onlookers watching the search operation, police examining a box of handguns recovered from the house, mourners graveside at the Collyer funeral, auction lots, crowds, and a little girl playing with a toy train at the public sale of recovered Collyer property and more. Exhibiting some light scuffing. Overall, in vintage very good to fine condition. **\$300 - \$500**



**406. JOHN CAGE VINTAGE (13) ACETATE CAMERA NEGATIVES.** (ca. 1940s) Vintage (13) acetate camera negatives ranging in size from 2.25 x 2.25 in. to 4 x 5 in. of influential avant-garde composer, theorist, and artist John Cage by photographer Morris Engel and others. Capturing Cage in contemplative and playful moods, including portraits of Cage posing near a grand piano, playing piano, perusing a musical score, inspecting the inner-workings of his instrument and Cage positioned flat on the ground under his piano, peering out from between the pedal wires. Exhibiting minor surface wear. In vintage fine condition. **\$300 - \$500**





**407. JUDAICA (145+)** VINTAGE GLASS PLATE AND ACETATE CAMERA NEGATIVES INCLUDING EARLY PORTRAITS OF **DR. STEPHEN WISE**. (ca. 1930s-1940s) collection of vintage (145+) acetate camera negatives ranging in size from 2.25 x 2.25 in. to 4 x 6 in. and (4) glass plate camera negatives ranging in size from 6.4 x 8.4 in. to 8 x 10 in. Including rare vintage portraits of influential religious leader, writer and social activist Rabbi Stephen S. Wise, president of the Zionist Organization of America and the World Jewish Congress, an advisor to Presidents Woodrow Wilson and Franklin D. Roosevelt and co-founder of the NAACP. Includes (1) master negative of an advertisement for celebrated cantor Josef "Yossele" Rosenblatt's "Eili, Eili" album on Victor Records, a 1944 series on a group of 40 Jewish children traveling to present President Roosevelt with a petition for swift and decisive action to defend the Jews of Europe, 1948 breaking ground for a new synagogue in Brooklyn, built on the site of the historic Mount Sinai synagogue that burned down in 1847, an installment of a PM New York Daily series on daily life of business owner Sam Levine and family at home and in the office, future first president of Israel Chaim Weitzman leaving New York with his wife in 1948 to meet with President Truman, Jewish Legionnaires who fought during World War I picketing with rabbis, cantors, and activists outside of the New York City British Consulate in 1946, singer Kate Smith and Sister Kenny receiving award plaques at the 1946 B'nai B'rith award dinner, Acting New York City Mayor Vincent R. Impellitteri with Dr. Joseph Tenenbaum, president of the American Federation of Polish Jews and Colonel Morris J. Mendelsohn, former National Commander of Jewish War Veterans signing a 1946 petition asking that 100,000 Jewish refugees be allowed to enter the United States, portraits of Rabbi Nathan Wolf in his office at Times Square Synagogue in NYC, scenes of spectators and Fannie Hurst receiving a scroll honoring Albert Einstein from Comm. Jacob S. Spiro at the 1947 Jewish War Vets All Star show, matzo making at the Horowitz-Margareten Bakery in Long Island City, Holocaust survivors arriving at Pier 90 in New York on 24 May 1946 and reuniting with family and friends, former world champion boxer Barney Ross signing up for the Jewish-American armed forces to fight for an Israeli state in 1948, the 3rd cemetery of Congregation Shearith Israel, Congregation Shaare Zedek, the West Side Jewish Center, and Congregation Beth-El. Glass plate negatives exhibiting corner loss, emulsion loss and scuffing. Acetate negatives display some scuffing and soiling. Overall, in vintage very good condition. Special shipping arrangements will apply. **\$300 - \$500**



**408. BABE RUTH, HUMPHREY BOGART, JOE LOUIS, MARGARET BOURKE-WHITE AND OTHERS (48) VINTAGE ACETATE CAMERA NEGATIVES BY VICTOR DE PALMA.** (ca. 1940s-1950s) Vintage (48) acetate 2.5 x 2.5 in. negatives, some with contact prints, of sports and entertainment personalities by Life magazine photographer Victor de Palma. Featuring images of Babe Ruth on the field at a baseball game in Mexico City, selecting a bat, taking swings at home plate, demonstrating bunting techniques, playing catch, meeting local players and managers, greeting officials, signing autographs, and touring the grounds. Also includes on-set candid images of Humphrey Bogart and Walter Huston in *The Treasure of Sierra Madre*, portraits of then-heavyweight boxing champ Joe Louis training at the gym and in the ring before a bout, and a candid portrait of photojournalist Margaret Bourke-White. Exhibiting some minor scuffing and discoloration around the edges. In vintage very good to fine condition. **\$300 - \$500**





**409. PHIL STERN ON ASSIGNMENT (70+) VINTAGE ACETATE CAMERA NEGATIVES.** (ca. 1940s) Vintage (70+) acetate camera negatives ranging in size from 2.25 x 2.25 in. to 3 x 4 in. from 1940s journalistic assignments by photographer Phil Stern. Renowned for his work as a combat and celebrity photographer, Phil Stern made his name covering the invasion of Sicily during World War II for *Stars and Stripes* and shooting entertainment stories for *Life* and *Look*. His photographs of top stars of the 1950s and 60s such as Marilyn Monroe, James Dean, and Marlon Brando have become icons of the era. Including candid images of a couple on a date at the 1939 World's Fair in New York City riding bobsleds, visiting the Electrolux display, posing behind a painted cut-out board and climbing the ramp for the "World of Tomorrow" exhibition, back stage and casual portraits of actor Paul Robeson in a production of Eugene O'Neill's *The Emperor Jones*, actress June Havoc as "Gladys Bumps" in the Broadway musical *Pal Joey* performing the song "Do it the Hard Way", and others. Exhibiting some minor soiling and discoloration. In vintage very good to fine condition. **\$800 - \$1,200**





**410. ADVENTURERS MARTIN AND Osa JOHNSON ON EXPEDITION (8) VINTAGE ACETATE NEGATIVES.** (ca. 1920s-1930s) Vintage (8) acetate 8 x 10 in. negatives of husband and wife explorers Martin and Osa Johnson on Africa expeditions. The couple captivated the public in the 1920s and 30s with their sensationalist travelogues and documentary films chronicling expeditions to exotic locales. These stunning images of the Johnsons on location with native peoples of Africa include a portrait of a Dayak chieftain with a human head on a spear, an ethnographic study of the piercings and body modifications of an African woman, a line of tribal hunters drawing their bows, Osa Johnson with two Pygmy woman, a group shot of Martin Johnson and the residents of a Pygmy village, Martin and Osa on location posed near a movie camera, and a stately view of assembled guests at a screening of one of the Johnson's documentaries. In vintage very good to fine condition. **\$300 - \$500**





**411. LAUREN BACALL AND INGRID BERGMAN FROM PM NEW YORK DAILY (17) VINTAGE ACETATE CAMERA NEGATIVES.** (ca. 1944) Vintage (10) acetate 2.25 x 2.25 in. camera negatives of Hollywood icon Lauren Bacall and director Howard Hawks on the set of the film noir classic *To Have and Have Not* by photographer Mary Morris, including those selected for publication in PM New York Daily and vintage (7) acetate approx. 4 x 5 in. camera negatives of Hollywood icon Ingrid Bergman from PM New York Daily by photographers John DeBiase and John Albert. Depicting candid scenes of Bacall and Hawks on set and portraits of Bacall in close-up. Also includes portraits of Bergman casually posed on a couch and behind-the-scenes candids from the 1948 Theatre Guild of the Air radio production *Anna Karenina* of Bergman running lines with a male co-star, taking direction, and standing at an ABC studios microphone delivering dialogue. Exhibiting minor signs of handling. In vintage very good to fine condition. **\$300 - \$500**





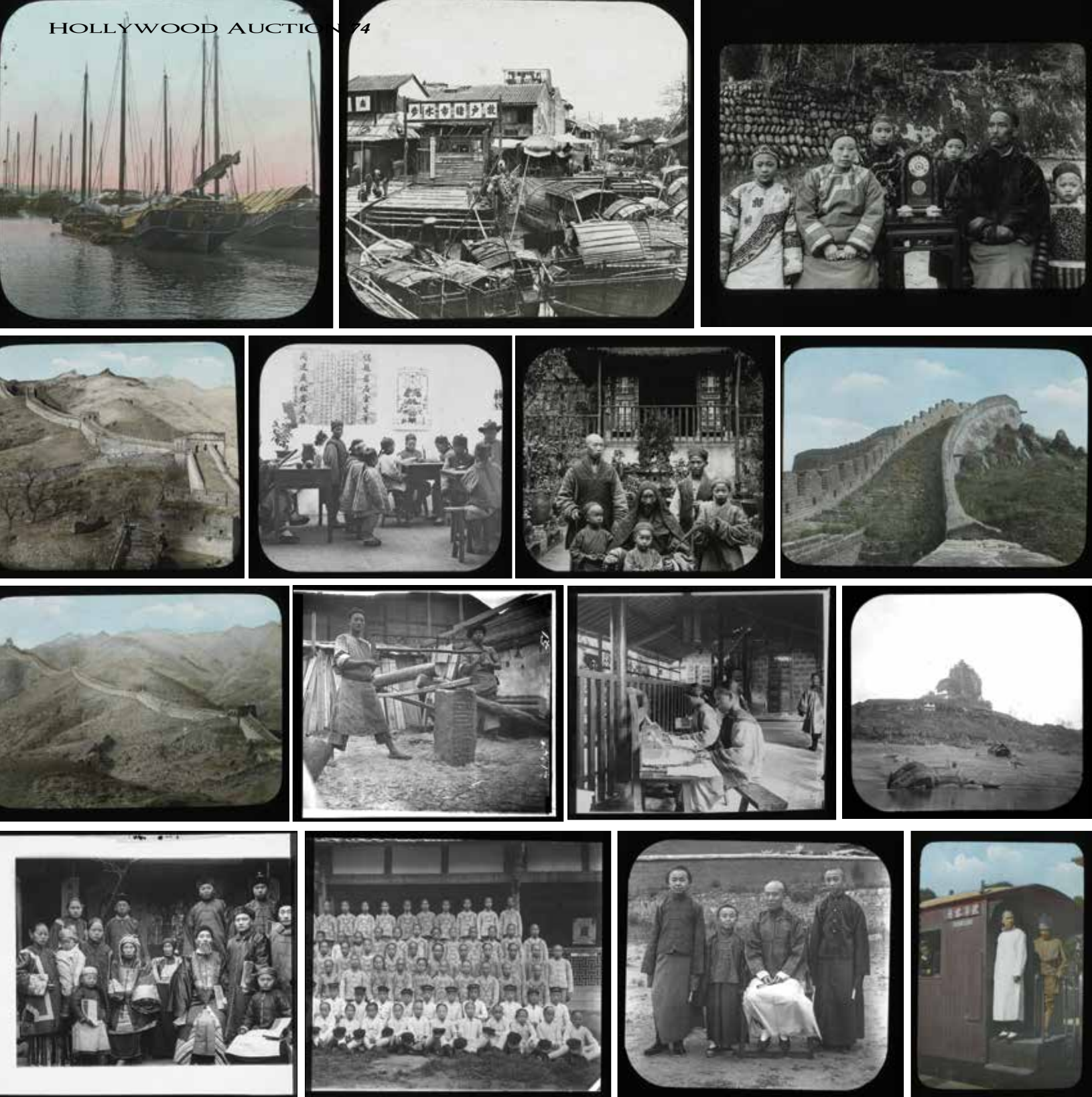


**412. REMARKABLE EUROPEAN SILENT FILM IMAGES INCLUDING *THE LADY WITH THE CAMELLIAS* AND *LADY GODIVA* (20) VINTAGE GLASS PLATE CAMERA NEGATIVES.** (Various Studios, 1900s-1910s) Collection of vintage (20) glass plate 9.5 x 11.75 in. camera negatives of remarkable images from European silent films including *Lady Godiva* (AB-film, 1920) and *Kameliadamen* (US title: *The Lady with the Camellias*). Expressionist and art nouveaux-inspired production images from period dramas set in ancient Rome, Medieval Europe, and Far-East Asia, depicting crusaders, despotic kings, doomed maidens, court intrigue, romance, and combat. Featuring rare views of silent star Hedda Vernon as "Lady Godiva". Also includes (4) images from Vigo Larssen's *Kameliadamen*, first screen adaptation of the classic novel *The Lady with the Camellias* by Alexandre Dumas fils, the book that inspired Giuseppe Verdi's opera *La traviata* and served as source for *Camille* starring Greta Garbo. Filmed in an innovative tableaux structure, the story is divided into five chapter-like scenes, separated by inter-titles, that each elapse without a single cut. Depicting the climactic deathbed reunion of star-crossed lovers "Armand Duval" (Viggo Larsen) and "Marguerite Gauthier" (Oda Alstrup) including views of the couple's reconciliation as Marguerite's friend (Hegla Tønnesen) looks on, Armand weeping over Marguerite's body, and Marguerite's nurse (Inger Melchoir) comforting the bereaved Armand. Exhibiting some cracking, chipping, and missing fragments. Condition ranges from vintage fair to very good. Special shipping arrangements will apply. **\$600 - \$800**

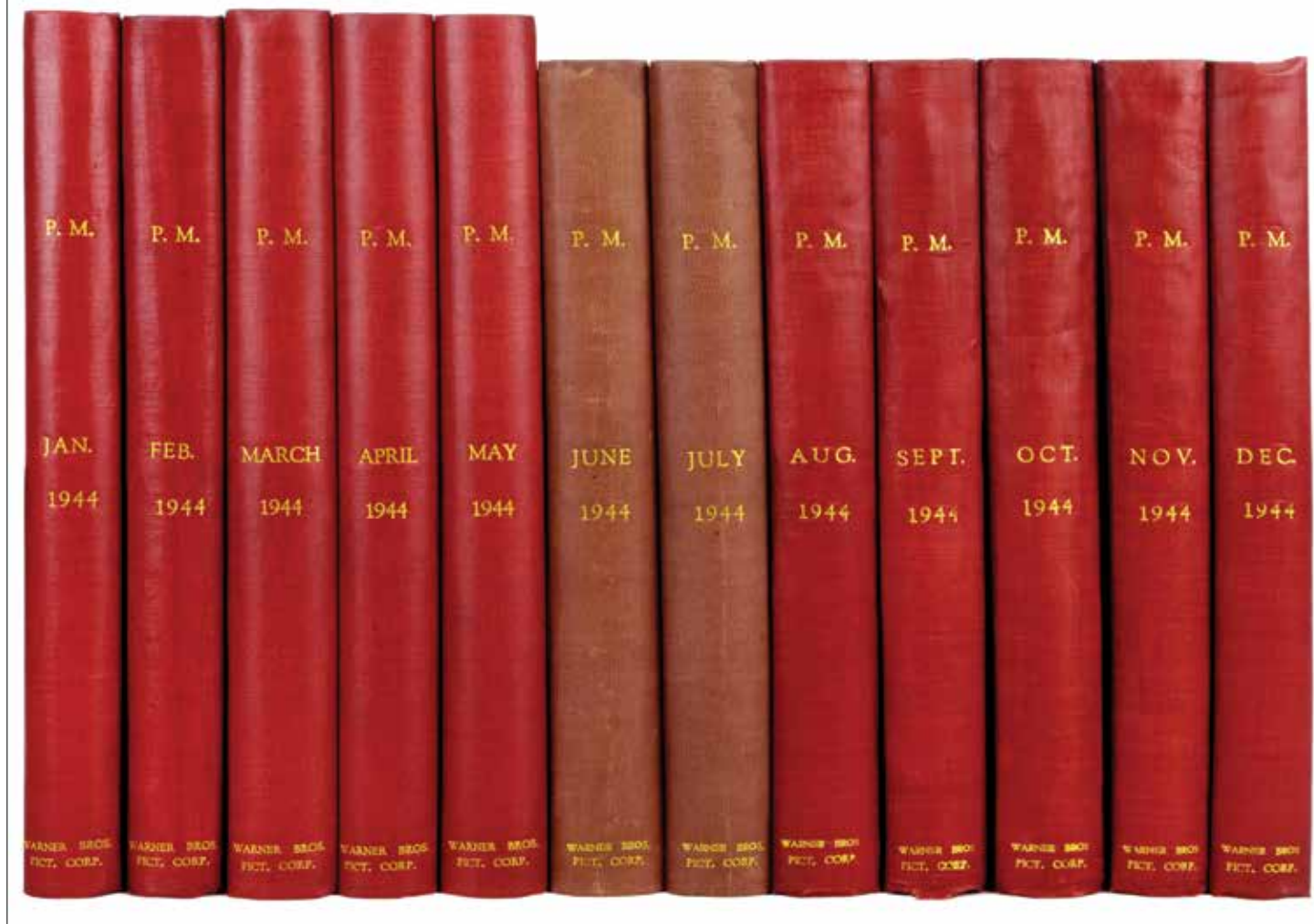


**413. AMERICAN MUTOSCOPE & BIOGRAPH COMPANY FILMS (100+) VINTAGE GLASS PLATE CAMERA NEGATIVES.** (ca. 1900s-1910s) Collection of vintage (100+) glass plate 5 x 7 in. camera negatives, most original, of scenes from films by the American Mutoscope & Biograph Company, prolific producers of early short subject motion pictures. Including images from comedies, dramas, and thrillers featuring robberies, sultry showgirls, backstage hijinx, unlikely romance, prize fights, athletes, sportsmen, card sharks, crime, punishment and the assorted spectacle that made Biograph one of the biggest names in show business. Featuring cinema icon D.W. Griffith, actor and Biograph mainstay Alan Hale Sr., body builder Al Treloar, and many others. American Mutoscope & Biograph Company served as an artistic outlet and avenue to stardom for many legendary performers and filmmakers, including D.W. Griffith, Mary Pickford, Lillian Gish, Dorothy Gish, Lionel Barrymore, Robert Harron, Florence Auer, Robert G. Vignola, Blanche Sweet, Harry Carey, Mabel Normand, and Dorothy Davenport. In 1910, Biograph became the first company to shoot a film in Hollywood—D.W. Griffith's *In Old California*—establishing the sleepy Los Angeles village as the international capital of cinema. Exhibiting some chipping, scuffing, and emulsion loss. In vintage good to very good condition. Special shipping arrangements will apply. **\$800 - \$1,200**



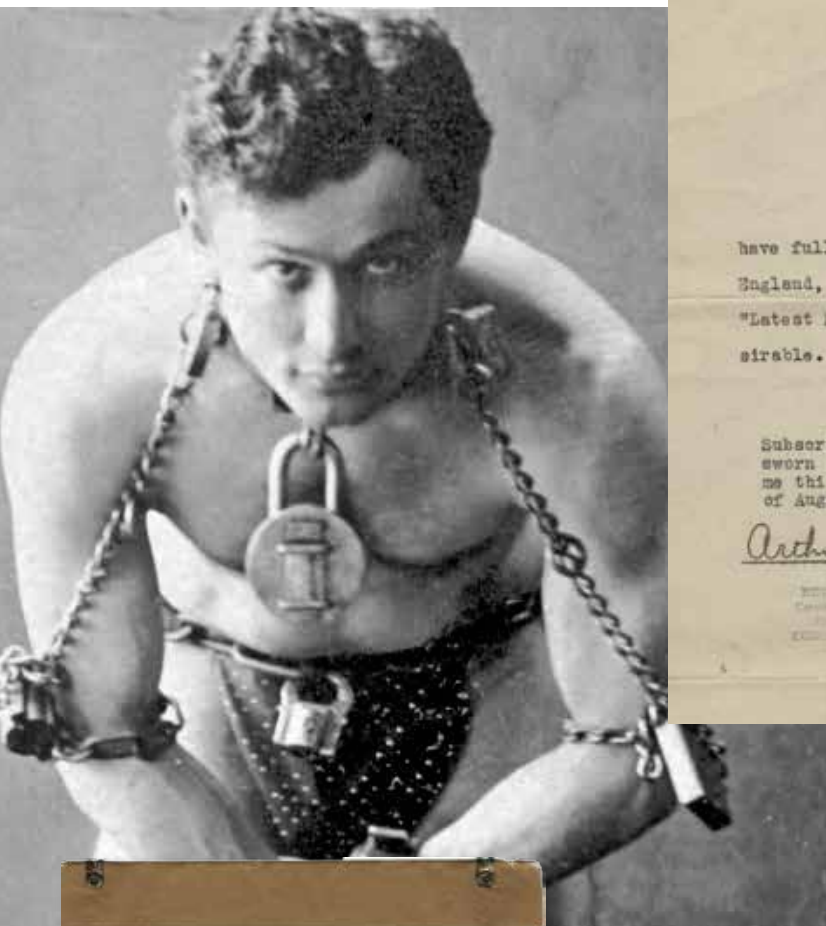


**414. CHINA SCENES (95+) VINTAGE GLASS MAGIC LANTERN SLIDES.** (ca. 1910s-1930s) Vintage (95+) black and white and color-tinted single and double plate glass 3.25 x 4 in. magic lantern slides of locations, landmarks and people in China by photographers T.H. McAllister, William H. Rau and others. Including views of the Great Wall, pagodas in southern China, portraits of Liu Hung-Chang, Deacon Lee and family, young boys at school, actors in costume, farmers irrigating rice fields, house boats in Canton, teachers, Buddhist monks outside a flower temple, women in traditional dress, ancestor worship, a rice mill, floating bridges on the Ya river, men sailing on a bamboo raft, agricultural workers in western China carrying bundles of tea leaves to market, men carrying large baskets of goods in Szechuan Province, a village in Yichang, prisoners in stocks, farmers in Yunnan province, the Lolo people in Szechuan, children at Sunday school, foot binding, a bride and her mother-in-law at a wedding, the Imperial temple in Nanking, a group of women dressed for New Years, a garden party, a Mandarin and his sons in Szechuan province, sawmill workers in Kia Ting, and scenes of daily life and labor. Exhibiting cracks, scratching and paper loss to borders. Overall, in vintage good to fine condition. Special shipping arrangements will apply. **\$2,000 - \$3,000**



**415. WARNER BROS. RESEARCH DEPT. ARCHIVE OF (90+) VINTAGE PM NEW YORK DAILY NEWSPAPER BOUND VOLUMES, INCLUDING PHOTOS BY WEEGEE AND ILLUSTRATIONS BY DR. SEUSS.** (ca. 1940-1948) Archive of (90+) bound volumes, each measuring approx. 11.6 x 2.25 x 14.3 in., compiling the near-complete run of PM New York Daily, a current events and cultural newspaper founded by Ralph Ingersoll that appeared from 14 June 1940 to May of 1948. Each volume contains one month's issues. Formerly the property of the Warner Bros. Inc. Research Department located on the studio lot in Burbank, California, the volumes include circulation cards documenting checkouts by film and television writers including Edwin Gilbert, Hugo Haas, Robert Fellows, Robert Blees, Robert Rossen, Jerry Wald and numerous others. PM New York Daily is much celebrated for the quality of its photographic content, and the collection contains many images by renowned photographers such as Weegee, Margaret Bourke-White, Arthur Leipzig, Skippy Adelman, Morris Engel, Leo Lieb, Irv Haberman, Morris Gordon, John Derry, Bernie Aumuller, Ray Platnick, Dan Keleher, and John De Biase. Also collected in the volumes are articles, reviews, and editorials by illustrious contributors, including Ernest Hemingway, James Thurber, Dorothy Parker, Malcolm Cowley, Ben Hecht, Tipp O'Neill, Erskine Caldwell, Myril Axelrod, McGeorge Bundy, Saul K. Padover, James Wechsler, Heywood Hale Broun, and Penn Kimball. Additionally known as a venue for innovative cartoons and comics, the anthologized issues feature (400+) political cartoons by Dr. Seuss (Theodore Geisel) offering wry commentary on issues of the day, including the advance of fascism in Europe and the outbreak of World War II, a selection of which were reproduced in Dr. Seuss Goes to War (1999) by Richard H. Minear. Crockett Johnson's "Barnaby" comic strip and art from Joseph LeBoit, Colton Waugh, and Ad Reinhardt, the founder of Abstract Expressionism, appear in the pages of PM as well. Exhibiting signs of handling, yellowing, and shelf-wear. In vintage very good condition. Special shipping arrangements will apply. **\$1,000 - \$1,500**





This is to certify that we the undersigned  
have full authority from Angelo Lewis of Bexhill-on-Sea,  
England, to place the manuscript of his book entitled  
"Latest Magic" with such publishers as to us seems de-  
sirable.

Subscribed and  
sworn to before  
me this 17th day  
of August, 1918.

Arthur J. Glahn

Harry Houdini

John W. Sargent

NOTARY PUBLIC, Westchester County,  
New York State, in and for the City and County of New York.  
My Comm. Expires Jan. 1, 1919.

As representing Mr. Angelo Lewis in the placing of his  
manuscript in the hands of Messrs. Spon & Chamberlain, for  
publication, we hereby relinquish all claims for royalty on  
our part, and authorize Messrs. Spon & Chamberlain to remit  
all royalties direct to the author, Mr. Angelo Lewis.

Harry Houdini

John W. Sargent

August 19, 1918

THIS AGREEMENT made this 20th day of August  
in the year 1918 between HARRY HOUDINI and JOHN W. SARGENT of the City of New York  
state of New York and JOHN W. SARGENT  
of the City of New York state of New York and  
on behalf of Angelo Lewis pseud. Professor Hoffman  
author Partic of the First Part and William Chamberlain  
and William Chamberlain comprising the Firm of Spon  
Chamberlain of the City of New York State of New York  
Partic of the Second Part witnesseth as follows:-

WHEREAS the Partic of the First Part are authors  
of having an original manuscript entitled "Latest Magic"  
printed and manufactured into a book and sold for a  
consideration.

WHEREAS the Partic of the Second Part are authors  
of printing, publishing, distributing and selling the said book.

IT IS HEREBY AGREED as follows:-

The Partic of the First Part hereby covenant and  
agree to furnish the Partic of the Second Part with all  
necessary manuscript and drawings for said book and further  
agree to send correct and return all proofs and return  
same promptly to the Partic of the Second Part.

Furthermore the Partic of the First Part covenant  
and agree that the Partic of the Second Part shall possess  
all editions of the aforesaid book.

The Partic of the Second Part covenant and agree  
to attend to the printing, manufacturing, distributing, pub-  
lishing and selling of the said book and all subsequent  
editions and to pay for all costs of manufacture from their

own monies to accept and receive all the  
the sales thereof as their own lawful  
consideration of these premises to pay  
the First Part a royalty of 10% of the  
of the book for each copy sold as copy  
rights distributed for supplying review notices to  
editors three copies.

Ten copies of the First edition to be delivered to  
the author free of cost for his own use.

FURTHERMORE the Partic of the Second Part agree  
to make an accounting and settlement to the Partic of the  
First Part every three months. The first settlement to be  
due three months from the date of publication.

The Partic of the Second Part agree to take  
out the American copyright in their own name and to retain  
all the rights and privileges subject to the royalty there  
mentioned. and also agree to secure the English copyright

IN WITNESS WHEREOF the said Partic have set their  
hands the day and year first above mentioned.

Harry Houdini  
John W. Sargent

For and on behalf of Angelo Lewis.

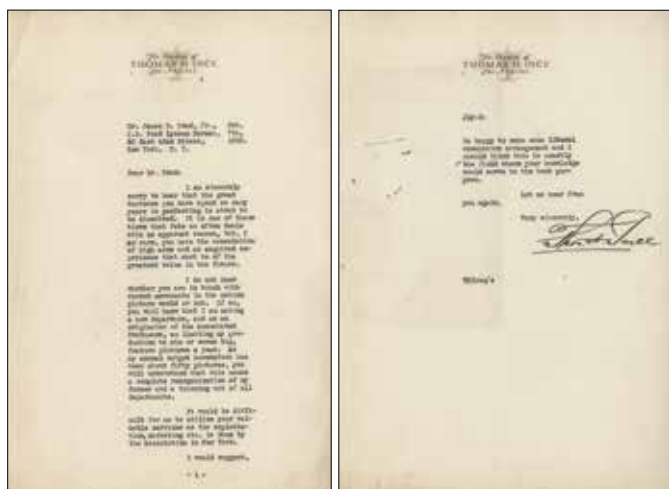
Harry Houdini  
John W. Sargent

Witness.

**416. HARRY HOUDINI (3) SIGNED DOCUMENTS.** (1918) Important partly-printed (3) documents signed, ("Harry Houdini") including (1) 2-page 8 x 12 in. brown paper-backed and bradded contract between Houdini and the firm of Spon and Chamberlain for the publication of a book by Angelo Lewis (aka "Professor Hoffman") titled *Latest Magic, Being Original Conjuring Tricks* (1918). Also signed by Houdini's assistant, John W. Sargent, (1) 1-page, 8 x 4.75 in. document signed, "Harry Houdini," and "John W. Sargent," [New York], 19 August 1918, noting their role as agents for Lewis and relinquishing any claim on royalties for the book, and (1) 1-page, 8.5 x 7.5 in. document signed, "Harry Houdini," and "John W. Sargent," [New York], 17 August 1918, certifying that they have full authority to represent Lewis' interests in the matter. Retaining original folds, minor chip at bottom left of second page not affecting content. The additional documents exhibit irregular bottom margins. Angelo J. Lewis (1839-1919), a.k.a. "Professor Hoffman", author of several books on magic, was an English barrister and considered one of the greatest amateur magicians of his day. Houdini, writing in a biography published in November, 1919 described Hoffman as "The brightest star in the firmament of magical literature." In vintage overall very good to fine condition. **\$6,000 - \$8,000**



**417. LARGE COLLECTION OF (70+) SIGNED PHOTOGRAPHS AND LETTERS TO EARLY HOLLYWOOD COLUMNIST MARTHA MCKELVIE.** (ca. 1920s) Martha Groves McKelvie became one of Hollywood's first movie columnists, writing profiles of and interviewing Mary Pickford, William S. Hart, Douglas Fairbanks and others. McKelvie also wrote scripts for movies and plays. The (70+) piece collection features (30+) signed photos and letters including (2) Charlie Chaplin signed 8 x 10 in. photos, (1) 4 x 6 in. Theda Bara signed notecard, (1) Rudy Vallee signed 8 x 10 in. photo, (1) Wayne Newton signed letter, (2) pieces 1-letter and 1-notecard signed by Joan Fontaine, (2) Bessie Love 5 x 7 in. signed photos, (1) William Hart signed 8 x 10 in. photo from *The Patriot*, Dorothy Gish signed 8 x 10 in. photo, Fanny Brice signed 8 x 10 in. photo, Tom Mix signed letter, and signed material from Jane Novak, Henry B. Walthall, Harold Lockwood, Jack Kerrigan, Ruth Roland, Hobart Bosworth and more. All material in vintage good to fine condition. **\$2,000 - \$3,000**



**418. PIONEERING STUDIO MOGUL THOMAS INCE SIGNED LETTER ON THE ART AND BUSINESS OF FILMMAKING.** Typed letter signed "Thos. H. Ince." 3-page approx. 7.25 x 10.5 in. Thomas H. Ince Studio letterhead, to James Pond, dated 7 October 1920. In this highly insightful letter of consolation to a colleague laid off from work, Ince not only suggests opportunities but also gives great personal philosophy on the art and business of filmmaking. Ince writes, in part: "...I am making a new departure, and as an originator of the Associated Producers, am limiting my production to six or seven big feature pictures a year. As my annual output heretofore has been about fifty pictures, you will understand that this means a complete reorganization of my forces and a thinning out of all departments...The screen demands emotion interpreted by action and a swift series of coherent scenes, filled with suspense, surprise and thrill...I'm always on the lookout for strong, vital, dramatic stories – not those of subtle character analysis and introspective philosophy – our art is objective, not subjective." Incredible content from the infancy of the motion picture industry. In vintage fine condition. **\$600 - \$800**

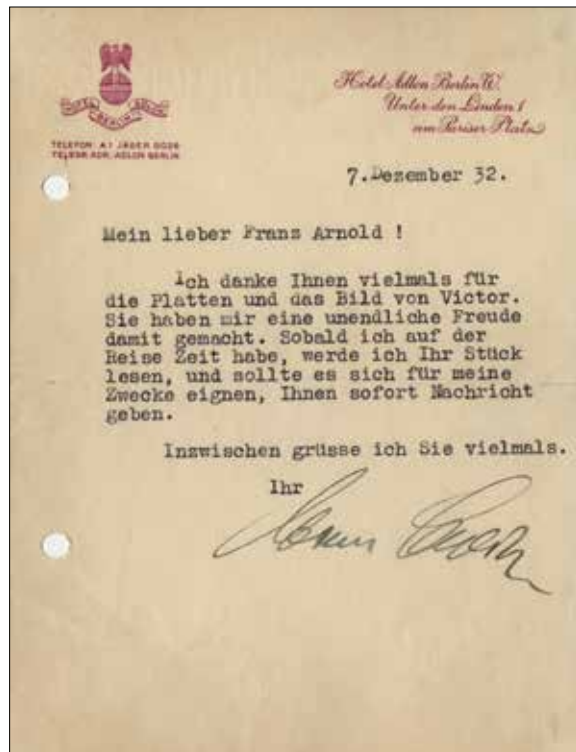


**419. FATTY ARBUCKLE SIGNED PHOTOGRAPHIC PORTRAIT WITH HIS BELOVED PIT-BULL.** (1920) Vintage gelatin silver glossy 8 x 10 in. photographic portrait of Fatty Arbuckle and his beloved Pit-bull "Luke", signed in black ink, "To Winnick, best wishes from me and my pal Roscoe Arbuckle May 14, 1920 B.P. Hollywood, Calif." in lower right of image. In vintage fine condition. **\$800 - \$1,200**





**420. BERT LAHR SIGNED PHOTOGRAPHIC PORTRAIT.** (ca. 1920) Vintage silver bromide double-weight matte 8 x 10 in. photographic portrait of Bert Lahr by Mallard-Kesslère Studio. Inscribed and signed boldly (presumably to Hollywood gossip columnist Louella Parsons) in white ink in lower left of image, "To Louella with my fondest thoughts to you always, your pal, Bert Lahr". Retaining photographer's stamp on the verso. Very minor handling. In vintage fine condition. **\$600 - \$800**



**422. ERNST LUBITSCH SIGNED LETTER.** Typed letter signed "Ernst Lubitsch" 1-page approx. 5 x 6.6 in. on 2-hole punch Hotel Adlon, Berlin W. letterhead, to Franz Arnold, dated 7 December 1932. Lubitsch writes, in German, thanking playwright Arnold for, "...the records and picture from Victor. You have given me endless pleasure. If I have time during my trip I will read your play". In vintage fine condition. **\$600 - \$800**



**421. ERNST LUBITSCH SIGNED PHOTOGRAPHIC POSTCARD.** (ca. 1920s) Vintage 3.4 x 5.4 in. photographic postcard portrait of director Ernst Lubitsch. Signed in the lower border in black ink, "Ernst Lubitsch". Minor handling. In vintage fine condition. **\$300 - \$500**



**423. OUR GANG OVERSIZE PHOTOGRAPHIC PORTRAIT SIGNED BY THE CAST.** (1930s) Vintage gelatin silver 13.5 x 10.2 in. double-weight textured paper glossy photographic portrait of eight castmembers and "Petey" the mascot dog. Signed over each of their respective images are "Farina" Alan Clayton Hoskins, Jr., Harry Spear, J.R. Smith, Joe Cobb, Jackie Condon, and Jean Darling. Inscribed in black ink in an unknown hand at the bottom of the photo, "To Sam Berger - from Hal Roach's Our Gang". Retaining Hal Roach embossed blindstamp in the lower right edge. With moderate silvering around the borders and expected age and handling. In overall, vintage very good condition. **\$3,000 - \$5,000**



**424. ANITA LOOS SIGNED PHOTOGRAPH BY NICHOLAS MURRAY.** (ca. 1920s) Vintage gelatin silver 8 x 10 in. glossy photographic portrait of Anita Loos by Nicholas Murray. Inscribed and signed in black ink in upper left margin, "For Chris from one good Bavarian to another, Anita Loos". With photographer's embossed blindstamp in the lower right border. Mounting remnants to the verso. Waviness to upper edge and overall toning and handling. In vintage good condition. **\$200 - \$300**



**425. HOOT GIBSON SIGNED PHOTOGRAPH.** (ca. 1920s) Vintage sepia gelatin silver 8 x 10 in. glossy photographic portrait of Hoot Gibson. Inscribed and signed in blue ink in lower left margin, "To Gordon Bockus, Success always, Hoot Gibson". Minor corner bumping and slight edge wear. In vintage fine condition. **\$200 - \$300**



**426. JEAN HARLOW SIGNED PHOTOGRAPHIC PORTRAIT BY HURRELL WITH A COPY OF THE HOLLYWOOD LOW-DOWN FEATURING HARLOW ON THE COVER.** (1930s) Vintage gelatin silver double-weight matte 10 x 12.75 in. photographic portrait of Jean Harlow by Hurrell. Signed lower left corner in blue ink, "Dearest ones, no cracks about the pose again I say I adore you", and signed by Harlow, "Just me". With Hurrell embossed blindstamp at bottom right border. Scarce mounting remnants on the verso. Mild staining to border not affecting image. In vintage very good to fine condition. Includes 15 February 1935 Low-Down magazine featuring an illustration of Harlow on the cover. **\$2,000 - \$3,000**



**427. JEAN HARLOW OVERSIZE SIGNED PHOTOGRAPHIC PORTRAIT.** (ca. 1930s) Vintage silver bromide double-weight textured paper matte 10.5 x 13.5 in. photographic portrait of Jean Harlow. Inscribed and signed boldly in white ink on the lower right image, "To George Wielb with appreciation and sincere best wishes, cordially, Jean Harlow." Minor corner loss, clean broad pinholes in border. Otherwise, in vintage very good condition. **\$1,000 - \$2,000**





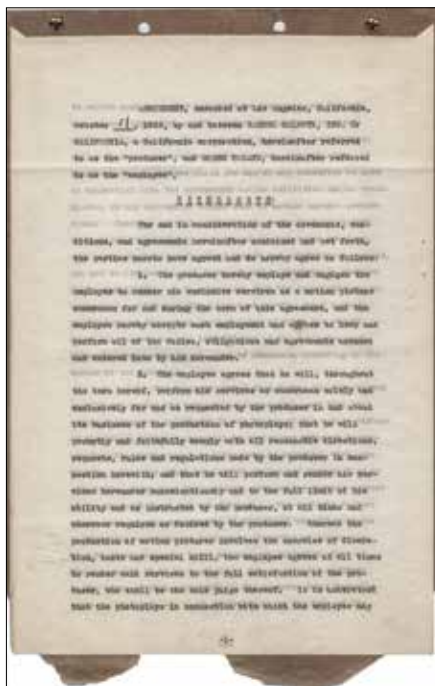
**428. BEN TURPIN SIGNED PHOTOGRAPH.** (1923) Vintage original gelatin silver glossy 4.8 x 7.75 in. photograph of silent comedy star Ben Turpin. Signed and inscribed in white ink, "To Jean McHatton, best wishes, Ben Turpin". Exhibiting some border creasing. In vintage very good condition. **\$300 - \$500**



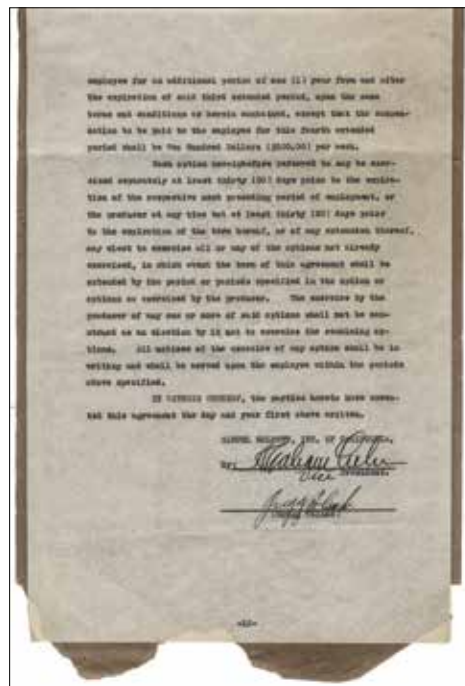
**429. EDDIE CANTOR IN BLACKFACE SIGNED PHOTOGRAPH.** (1923) Vintage original gelatin silver double-weight matte 7.75 x 9.75 in. promotional photograph of iconic entertainer Eddie Cantor in blackface makeup by Apeda Studios. Signed and inscribed in the borders, "To John Horgan, Sinton Condis 100% Eddie Cantor 3/19/23". The word "Both" has been intentionally masked. With chipped upper left corner and 1 in. right border tear repaired with tape on the verso. **\$300 - \$500**

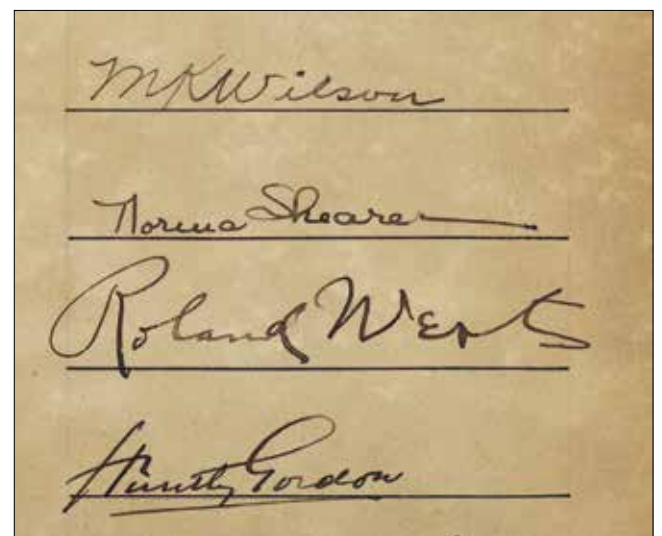
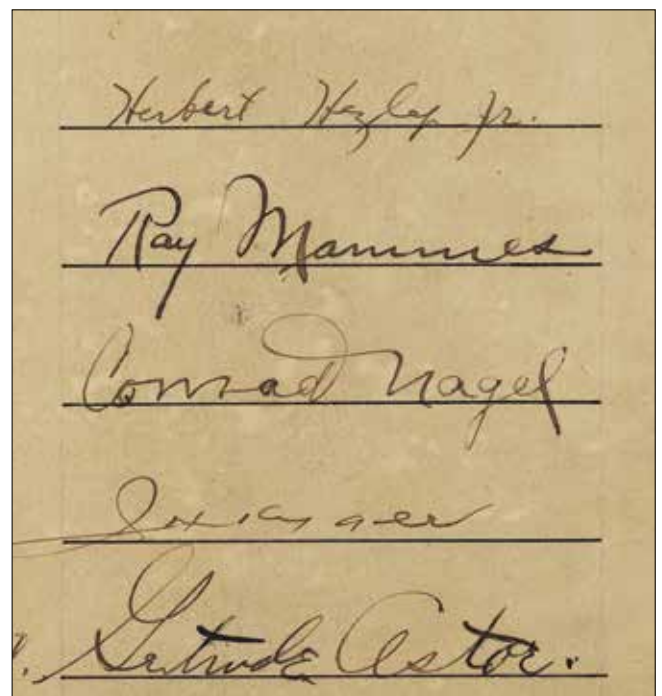
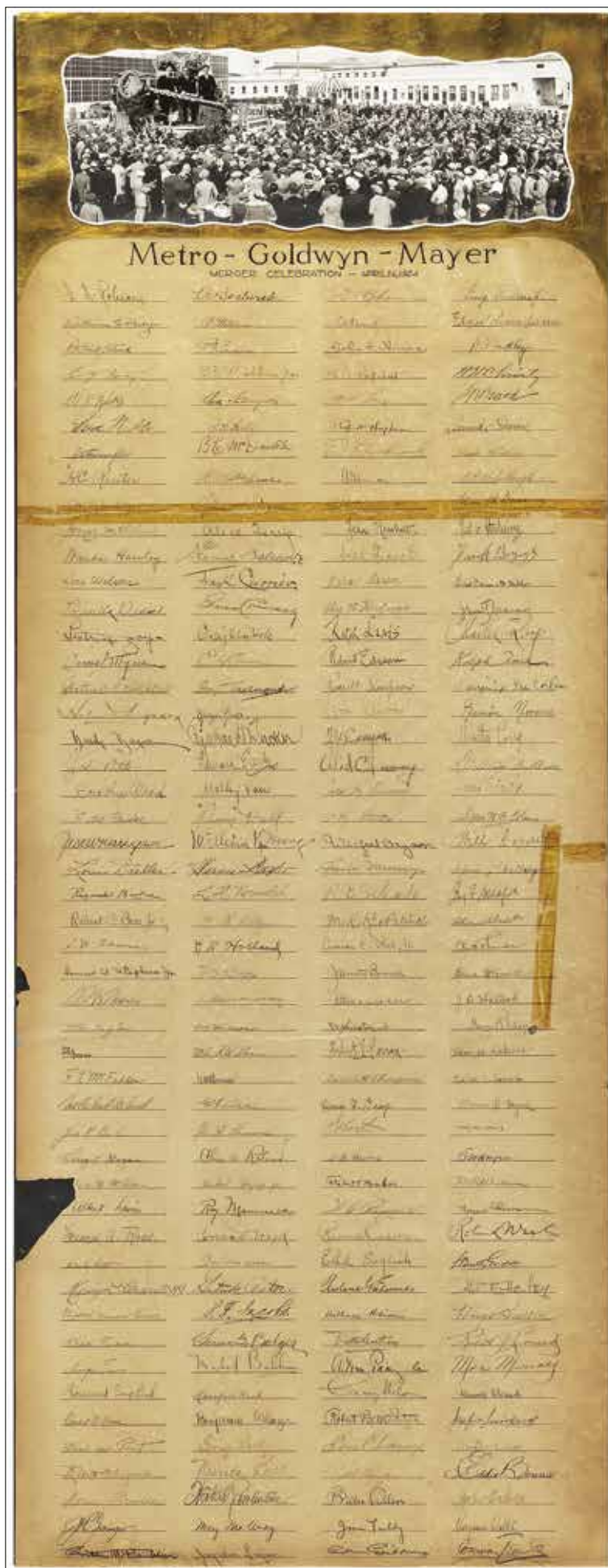


**430. RUDOLPH VALENTINO SIGNED OVERSIZE PHOTOGRAPHIC PORTRAIT FROM MONSIEUR BEAUCAIRE.** (Paramount, 1924) Vintage original gelatin silver double-weight matte 14.75 x 11.5 in. photograph of Rudolph Valentino as "Beaucaire" in *Monsieur Beaucaire*. Inscribed and signed in the lower right in black ink, "Sincerely, Rudolph Valentino". Mild creasing at margins. In overall very good to fine condition. **\$2,000 - \$3,000**



**431. CINEMATOGRAPHER GREGG TOLAND TWICE-SIGNED SAMUEL GOLDWYN CONTRACT.** (1928) Typed employment contract twice-signed, ("Gregg Toland") 12-page 8.5 x 13 in. on dated 11 October 1928. Bradded and brown paper-backed contract between legendary American cinematographer Gregg Toland and Samuel Goldwyn INC. Signing on to shoot the picture *Child's-Fifth Avenue*, the contract binds Toland to an exclusive 1-year work relationship with the studio. Signed by Toland in amendment at the bottom of page 10 and again the dotted line of the last page in the lower right third below the signature of Samuel Goldwyn VP. Backing is chipping. Content remains in vintage fine condition. **\$200 - \$300**





**432. 1924 Historic MGM MERGER CELEBRATION DOCUMENT SIGNED BY A (175+) GOLDEN AGE STARS.** (1924) Vintage one-of-a-kind commemorative 23 x 60 in. document signed by stars celebrating the merger of Metro (Irving Thalberg representing Marcus Loew), Goldwyn (Samuel Goldwyn) and Mayer (Louis B. Mayer). With approx. 20 x 7 in. paste up montage photograph of the throngs of attendees at the historic festivities and celebration is tipped to a gold leaf field at the top of the document. Star signatures include Lon Chaney, Sr., Erich von Stroheim, Will Rogers, Norma Shearer, Ramon Novarro, Frank Borzage, Jean Herscholt, Fred Niblo, Zasu Pitts, Warner Baxter, Charlie Murray, Clarence Badger, Conrad Nagel, Cedric Gibbons, Jim Tully, Victor Seastrom, Mae Murray, Warner Oland, and many more. The milestone event was an opulent affair with President Coolidge sending personal congratulations. The head of the Pacific Fleet was in attendance and airplanes flew overhead dropping rose petals on the crowds. Louis B. Mayer gave a keynote speech on visionary plans for the bold future of the newly formed studio, after which he was presented an enormous key with the single word, "Success" written on it. With age and handling and some tape staining. Accompanied by the original vintage frame. In vintage very good condition. **\$20,000 - \$30,000**

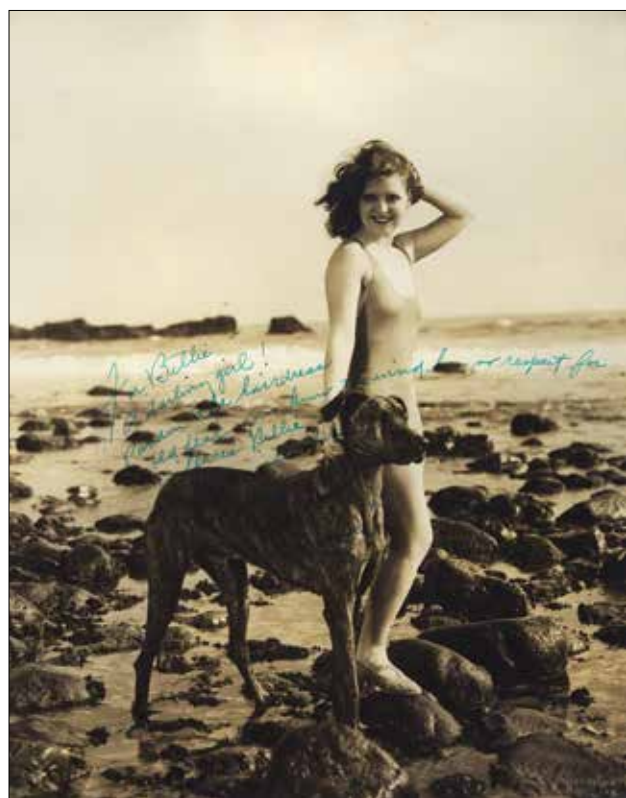




**433. MYRNA LOY SIGNED OVERSIZE CUSTOM PHOTOGRAPHIC PORTRAIT.** (Paramount, 1928) Gelatin silver 11 x 14 in. double-weight matte custom print of Myrna Loy, signed and inscribed neatly by Loy in fountain pen to makeup artist "Billie". With Preston Duncan's photographer signature on image and inkstamp on the verso. In vintage very good to fine condition. **\$600 - \$800**



**435. CLARA BOW SIGNED PHOTOGRAPH.** (ca.1930s) Vintage original gelatin silver double-weight matte 10.5 x 13.25 in. photographic portrait of Clara Bow. Signed and inscribed in black ink across the lower image, "For Bill Dyar with greetings and a hearty 'hello', Clara Bow". Lower right hand quarter crease and even toning. In vintage fine condition. **\$600 - \$800**



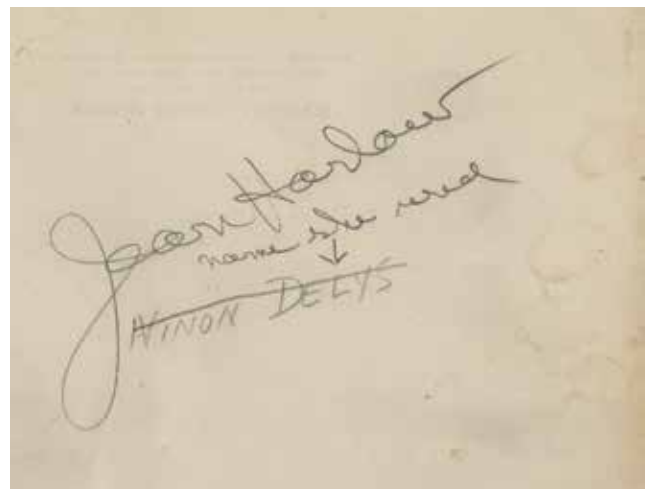
**434. CLARA BOW CUSTOM OVERSIZED VINTAGE PHOTOGRAPH SIGNED TO HER MAKEUP ARTIST.** (Paramount, 1928) Gelatin silver 11 x 14 in. double-weight matte print by Otto Dyar of Clara Bow in bathing suit at the beach with her Great Dane, signed and inscribed neatly by Bow in green fountain pen to makeup artist "Billie". Slight waving from archiving. In vintage very good to fine condition. **\$400 - \$600**



**436. LAUREL AND HARDY CUSTOM PHOTOGRAPHIC PORTRAIT SIGNED BY STAN LAUREL.** (1920s) Vintage gelatin silver double-weight matte 7 x 10 in. photographic portrait of Stan Laurel and Oliver Hardy, signed in blue ink in the lower border, "To Consuelo! Cheerio! Stan Laurel". STAX photographer inkstamp on the verso. In vintage fine condition. **\$600 - \$800**



**437. LAUREL AND HARDY SIGNED CUSTOM PHOTOGRAPHIC PORTRAIT.** (1929) Vintage silver bromide double-weight textured paper glossy 10.5 x 13.5 in. photographic portrait of Stan Laurel and Oliver Hardy, signed in ink in the left border, "To Mrs. Rube Wolfe, with our kind regards, Stan Laurel + Oliver Hardy, 1929". STAX photographer inkstamp on the verso. In vintage very fine condition. **\$3,000 - \$5,000**



**439. JEAN HARLOW SIGNED NUDE PORTRAIT BY EDWIN BOWER HESSER.** (ca. 1930s) Jean Harlow signed nude portrait by Edwin Bower Hesser. Gelatin silver glossy double-weight 8 x 10 in. file print of Jean Harlow for nude sitting in Griffith Park by Edwin Bower Hesser; signed by Harlow, "Jean Harlow" and written in an unknown hand "NINON DELYS name she used" in pencil on verso (c. 1929). Print was made for Harlow as a "proof". Very good; with emulsion loss and soiling. **\$1,200 - \$1,500**





**440. WARNER OLAND SIGNED PHOTOGRAPH.** (1930s) Vintage gelatin silver double weight matte 5 x 7 in. photographic portrait of Warner Oland signed in black ink to the left of image "Warner Oland". In vintage fine condition. **\$100 - \$200**



**441. GLORIA SWANSON SIGNED OVERSIZE PHOTOGRAPHIC PORTRAIT BY BACHRACH.** (1930s) Vintage silver bromide double-weight matte 10.4 x 13.4 in. photographic portrait of Gloria Swanson by Ernest Bachrach. Signed in black ink to the left of image "To Jo, affectionately, Gloria". With some marring to emulsion on right and top edge. In vintage very good condition. **\$300 - \$500**



**442. ANNA MAY WONG SIGNED PHOTOGRAPHIC PORTRAIT.** (ca. 1930s) Vintage gelatin silver double-weight matte 7.5 x 9.8 in. photographic portrait of Anna May Wong. Inscribed and signed in black ink in upper right of image, "To Hal Nesbitt, with all good wishes, Anna May Wong". Signed below English signature in Chinese. Even toning. Overall vintage very fine condition. **\$200 - \$300**



**443. SHIRLEY TEMPLE SIGNED PHOTOGRAPHIC PORTRAIT.** (ca. 1930s) Vintage sepia gelatin silver matte 7.25 x 9.25 in. photographic portrait of Shirley Temple as a child. Inscribed and signed in green ink in the lower right corner of image, "To Annette, Love, Shirley Temple". Mounting remnants on the verso. In vintage fine condition. **\$400 - \$600**



**444. CAROLE LOMBARD SIGNED OVERSIZE PHOTOGRAPHIC PORTRAIT.** (ca. 1930s) Vintage original gelatin silver double-weight glossy 10.25 x 13.25 in. photographic portrait of Carole Lombard with a goat. Inscribed and signed in white ink, "More power to you Delores in your clever make-up, love Carole". With photographer Alex Kahle inkstamp on the verso. Exhibiting minor edge wear and emulsion loss to corners. Otherwise, vintage good to very good condition. **\$400 - \$600**



**445. CECIL B. DeMILLE SIGNED PHOTOGRAPHIC PORTRAIT.** (ca. 1930s) Vintage gelatin silver double-weight matte 8 x 10 in. photograph of Cecil B. DeMille. Inscribed and signed in blue ink to the left of image, "To Miss Franklin, greetings from Cecil B. DeMille". Minor soiling. Otherwise, in very fine condition. **\$200 - \$300**



**446. MAE WEST (2) VINTAGE SIGNED PHOTOGRAPHS.** (ca. 1940s) Vintage (2) gelatin silver (1) 6.5 x 9 in. double-weight and (1) 7.5 x 9.5 in. single-weight glossy photographs of Mae West, both inscribed and signed in black ink, "Tom, An apposition if I ever saw one, Mae", referring to MGM juvenile star Tom Irish. In overall fine condition. **\$200 - \$300**



**447. MARLENE DIETRICH SIGNED OVER-SIZED PHOTOGRAPHIC PORTRAIT BY RICHEL.** (1933) Vintage original silver bromide black and white custom 10.25 x 13.75 in. double-weight textured paper photographic print of Marlene Dietrich By Eugene Robert Richee. Inscribed and signed at the right of the image in green ink, "To Billy with thanks Marlene Dietrich". With photographer's blindstamp in the lower right border. Exhibiting minor silvering. In overall, vintage fine condition. **\$800 - \$1,200**





**448. MARLENE DIETRICH SIGNED PHOTOGRAPHIC PORTRAIT.** Vintage original gelatin silver glossy 7 x 8.75 in. photographic portrait of Marlene Dietrich. Signed in black ink in the lower right corner of image, "Dietrich". With trimmed borders and minor handling. Faint photographer's stamp on the verso. In vintage very good condition. **\$200 - \$300**



**450. JOAN CRAWFORD OVERSIZE PHOTOGRAPHIC PORTRAIT BY CLARENCE SINCLAIR BULL.** (ca. 1930s) Vintage silver bromide double-weight 11 x 14 in. matte photographic portrait of Joan Crawford by Clarence Sinclair Bull. Inscribed and signed in black ink, "To Tom Murray, Yours, Joan Crawford". With photographer's blindstamp in the lower right border and inkstamp on the verso. Edge wear. Otherwise, in vintage fine condition. **\$200 - \$300**



**449. JOAN CRAWFORD SIGNED PHOTOGRAPH.** (ca. 1933) Vintage gelatin silver double-weight matte 7.5 x 9.5 in. photograph of Joan Crawford inscribed and signed in black ink in the lower left corner, "To Renee from Joan Crawford". Virtually unhandled. In vintage very fine condition. **\$200 - \$300**



**451. JOAN CRAWFORD SIGNED PHOTOGRAPH.** (ca. 1960s) Vintage gelatin silver double-weight semi-gloss 8 x 10 in. photograph of Joan Crawford inscribed and signed across her chest in blue ink, "Happy Holidays to Tom, from Joan". Referring to MGM juvenile star Tom Irish. In overall fine condition. **\$300 - \$500**



**452. W.C. FIELDS SIGNED PHOTOGRAPH FROM *POPPY* INSCRIBED TO PHOTOGRAPHER JOHN ENGSTEAD.** (Paramount, 1936) Vintage original oversize, 11 x 14 in., gelatin silver double-weight photograph of W.C. Fields as "Prof. Eustace McGargle" behind the scenes on the set of *Poppy*. Fields has inscribed the photo boldly: "To John Engstead with love and an old fashioned hug - from his friend Bill Fields". Small creases in upper margin and border waviness. Overall, in very good condition. **\$400 - \$600**



**453. FRANK CAPRA SIGNED PROFILE PHOTOGRAPHIC PORTRAIT.** (1936) Vintage original sepia gelatin silver double-weight matte 7.75 x 9.75 in. photographic portrait of a young Frank Capra. Inscribed and signed in black ink in the upper left corner, "To Janine Alderman - with kindest regards - Frank Capra". With William A. Fraker photographer's inkstamp on the verso. Exhibiting some minimal surface impressions. Otherwise, in vintage fine condition. **\$100 - \$200**



**454. FRANK CAPRA AND CAST OF *LOST HORIZON* SIGNED PHOTOGRAPH.** (1936) Vintage original gelatin silver double-weight matte 9.5 x 7.25 in. behind the scenes production photographic portrait of the cast and crew of *Lost Horizon*. Signed in black ink by Frank Capra, Ronald Colman, John Howard, Thomas Mitchell, and Everett Edward Horton. With Lippman photographer's inkstamp and pen notation on the verso. Virtually unhandled. In vintage very fine condition. **\$1,200 - \$1,500**





**455. FRANK CAPRA DIRECTING PHOTOGRAPHIC PORTRAIT.** (1936) Vintage original gelatin silver double-weight glossy 7.25 x 9.25 in. borderless photographic portrait of a young Frank Capra dramatically posed as director. Inscribed and signed in black ink on the upper left of image, "To Alfred Hooper Holmes – best wishes – Frank Capra". With Welborn photographer's stamp on the verso. Minor silvering and corner creasing. In vintage fine condition. **\$100 - \$200**



**457. Carl "ALFALFA" SWITZER SIGNED PHOTOGRAPHIC PORTRAIT.** (1937) Vintage gelatin silver double-weight semi-gloss 5 x 7 in. photographic portrait of Carl "Alfalfa" Switzer. Inscribed and signed in black ink in upper right of image, "Love to Dorothy, Alfalfa Switzer, Our Gang, 1937." Minor waviness to edges. Mounting remnants on verso. In vintage very good condition. **\$800 - \$1,200**

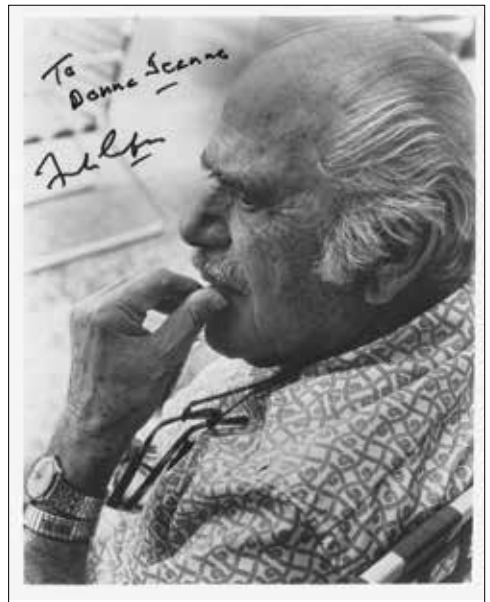


**456. FRANK CAPRA, JAMES STEWART AND JEAN ARTHUR SIGNED PHOTOGRAPH FROM MR. SMITH GOES TO WASHINGTON.** (ca. 1939) Vintage original gelatin silver glossy 8 x 10 in. photographic portrait of a Frank Capra, Jimmy Stewart and Jean Arthur. Signed in black ink in borders of image, "Frank Capra", "James Stewart" and "Jean Arthur". Even toning and minor handling. In vintage fine condition. **\$800 - \$1,200**

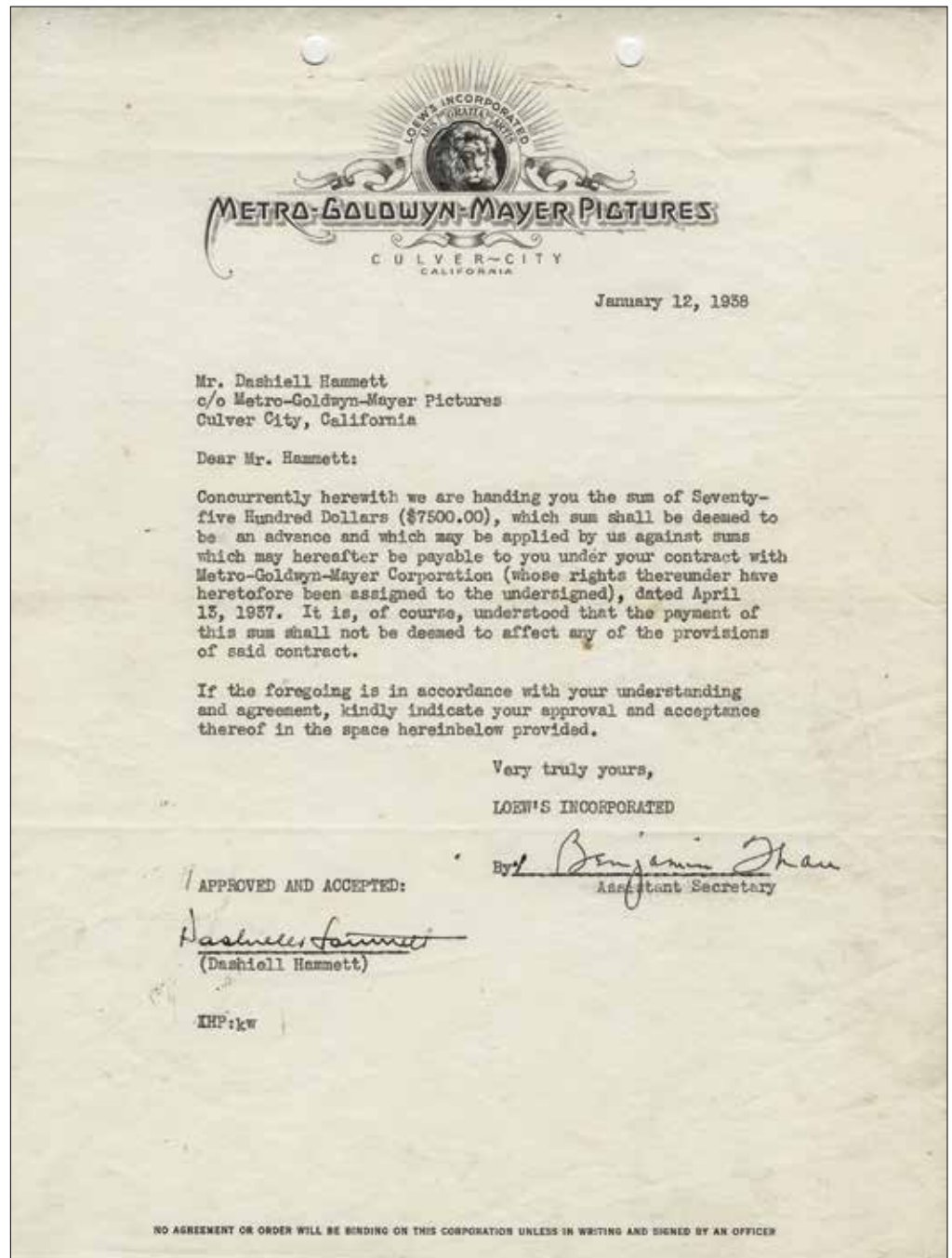


**458. BASIL RATHBONE SIGNED PHOTOGRAPH.** (1930s) Vintage original sepia gelatin silver double-weight matte 8 x 10 in. photographic portrait of Basil Rathbone. Signed in lower third of image in blue ink, "Basil Rathbone". Sensitive restoration along the right border. Now presents as fine. **\$300 - \$500**

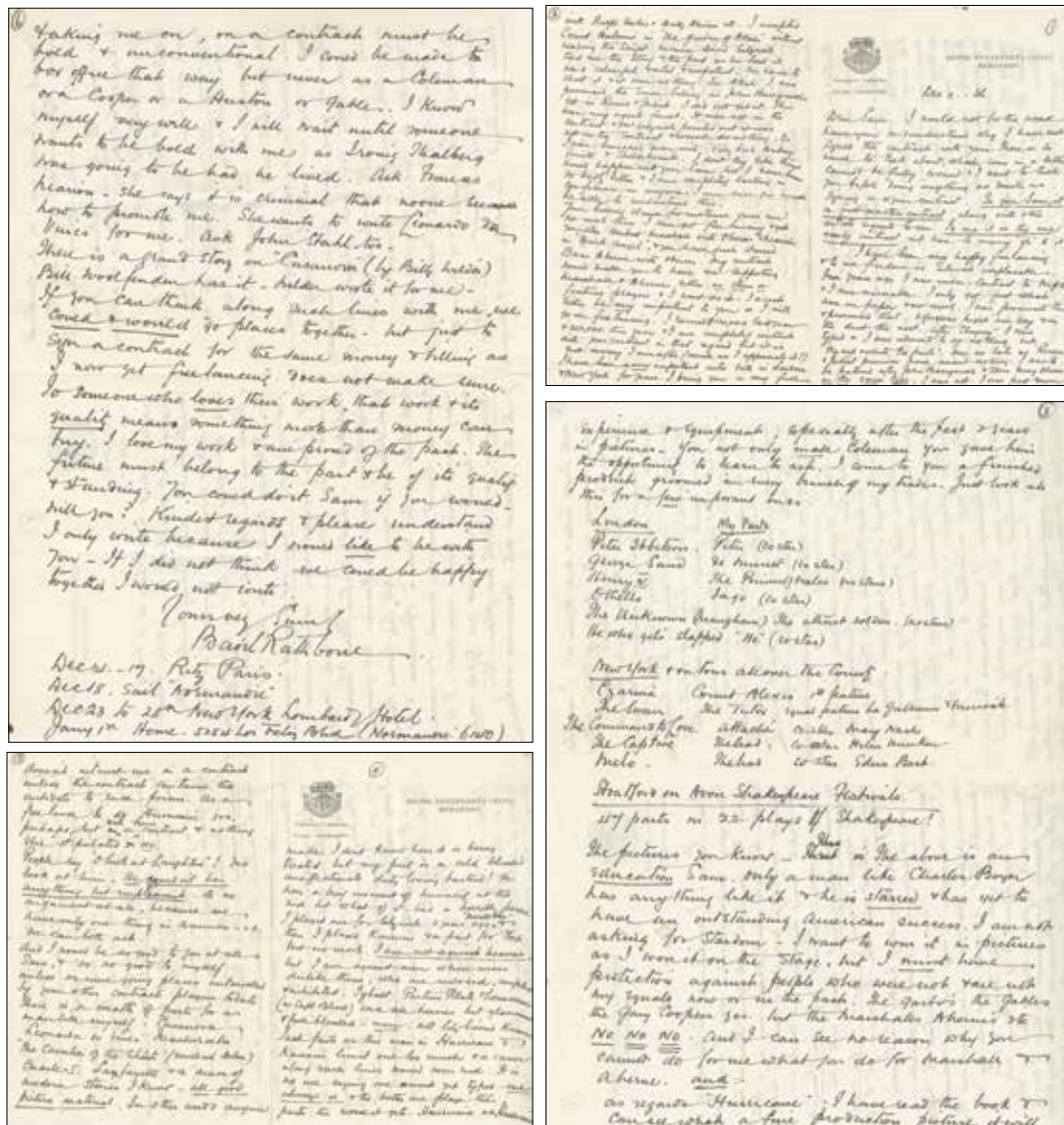
**459. FRANK CAPRA SIGNED PHOTOGRAPH.** (1968)  
Vintage original gelatin silver glossy 8 x 10 in. photographic portrait of an elderly Frank Capra. Inscribed and signed in black ink, "To Donna Jeanne, Frank Capra". Virtually unhandled. In very fine condition. **\$100 - \$200**



**460. DASHIELL HAMMETT SIGNED MGM AGREEMENT.** 1-page 8.5 x 11 in. typewritten document on 2-hole punch Metro-Goldwyn-Mayer letterhead stationery. Dated 12 January 1938. The letter is an agreement between MGM and Hammett giving Hammett advance compensation against monies payable from his existing contract with MGM. Signed in lower left "Dashiell Hammett" and countersigned in lower right by Assistant Secretary of Lowe's Inc. "Benjamin Thaw". In vintage fine condition. **\$2,000 - \$3,000**







**461. BASIL RATHBONE HANDWRITTEN SIGNED LETTER TO SAMUEL GOLDWYN AND RELATED TELEGRAMS AND DOCUMENTS.** 6-pages on 2-integral 8 x 11.25 in. leaves of Hotel Dunapalota, Ritz Budapest stationery, dated 2 December 1936. Written by Basil Rathbone to studio head Samuel Goldwyn regarding a delay in contract signing. Rathbone pens, in part: "Dear Sam. I would not for the world have you misunderstand why I have not signed the contract with you... To you Sam, it is just another contract along with other artists engaged to you. To me it is the one & only contract & it has so many 'ifs' to it. I have been very happy freelancing & to me freedom is almost irreplaceable. Five years ago I was under contract to M. G. M. & I was miserable. I only got just what was on paper & no more. I was promised this & promised that - hope was high one day & in the dust the next. After 'Cheney', I was typed & I was allowed to do nothing but 'teacup & white tie parts.' Even as late as 'Romeo and Juliet' promises have meant nothing. I was to be featured after John Barrymore & Edna May Oliver in the same type - I was not. I was put down with Ralph Forbes & Andy Devine etc. I accepted Count Anteonio in 'The Garden of Allah' without reading the script because David Selznick told me the story & the part as he told it was colourful & vital & important. We came to shoot it & it was nothing. In 'Allah' I was promised the same billing as John Barrymore got in 'Romeo & Juliet'. I did not get it. This was my agent's fault. It was not in the contract &: Mr. Selznick pointed out it was not in the contract & would do nothing. So I was bunched down with Tilly Lish Aubrey Smith & Shildkraut. I don't say like things would happen with you Sam, but I have been so badly bitten & I am completely lacking in confidence in anyone... I am not asking for stardom - I want to win it in pictures as I won it on the stage, but I must have protection against people who were not & are not my equals now or in the past. The Garbo's the Gables the Gary Coopers yes. but the Marshalls, Aherne's etc. No No No... People say 'Oh look at [Charles] Laughton'! Yes look at him - He couldn't be anything but unpleasant - it's no argument at all, because we have only one thing in common - i.e. we can both act... There is a wealth of parts for a man like myself - Casanova - Leonardo da Vinci - Machiavelli - 'The Cavalier of the Streets' (Michael Arlen) - Charles I - Lafayette & a mass of modern stories I know - all good picture material. In other words anyone taking me on, on a contract must be bold & unconventional. I could be made box office that way but never as a Coleman or a Cooper or a Huston or Gable. I know myself very well & I will wait until someone wants to be bold with me as Irving Thalberg was going to be had he lived. Ask Frances Marion [Academy Award-winning screenwriter] - she says it is criminal that no one knows how to promote me. She wants to write Leonardo da Vinci for me. Ask John Stahl too - There is a grand story on 'Casanova' (by Billy Wilder) Bill Woolfenden has it - Wilder wrote it for me - If you can think along such lines with me, we could & would 'go places together' - but just to sign a contract for the same money & billing as I now get freelancing does not make sense. To someone who loves their work, that work & its quality means something more than money can buy. I love my work & am proud of the past. The future must belong to the past & be of its quality & standing. You could do it Sam if you would - will you? Kindest regards & please understand I only write because I would like to be with you - If I did not think we could be happy together I would not write." The letter is accompanied by a number of related letters and telegrams, including (1) "Postal Telegraph" message dated 16 November 1936 addressed to Sam Goldwyn in Hollywood, California, (1) "Western Union" telegram form dated 16 November 1936 addressed to [Douglas] Fairbanks, Hotel Ritz, London, England, and (1) letter signed from Basil Rathbone's secretary Jane Gray dated 16 December 1936 being a letter of transmittal addressed to Sam Goldwyn, Hollywood California, which states, "The enclosed letter was forwarded to me by Mr. Rathbone to be delivered to you". Generally in vintage fine condition. **\$3,000 - \$5,000**



**462. MILIZA KORJUS SCREEN-USED PROP STAMPS AND SIGNED PHOTO FROM *THE GREAT WALTZ*.** (MGM, 1938) Vintage screen-used 5 x 7.5 in. sheet of prop postage stamps used in *The Great Waltz* accompanied by a signed photo of the movie's star, Miliza Korjus. Signed in black ink in the lower right corner of the image, "To Tom with all my love XXXXX Miliza", referring to MGM juvenile star Tom Irish. In generally vintage fine condition. **\$200 - \$300**



**464. PETER LORRE SIGNED PUBLICITY PORTRAIT.** (1938) Vintage original gelatin silver glossy 8 x 10 in. photographic portrait of Peter Lorre. Inscribed and signed in blue ink in the lower left corner image, "To Mary, Good Luck, Peter Lorre". With William Morris Agency inkstamp on the verso. Even toning, moderate handling. In vintage very good condition. **\$300 - \$500**

**465. No Lot.**



**463. LUCILLE BALL SIGNED PHOTOGRAPH BY BACHRACH.** (1938) Vintage original gelatin silver glossy 8 x 10 in. photographic portrait of Lucille Ball by Ernest Bachrach. Signed and inscribed in blue ink in the upper right corner, "To Maria Pena DeBeingolia Best wishes Lucille Ball". Exhibiting Bachrach and studio inkstamp on the verso. Corner bumping and minor soiling. In overall, vintage very good condition. **\$300 - \$500**

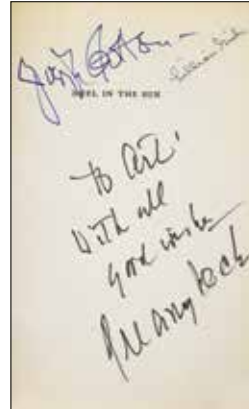
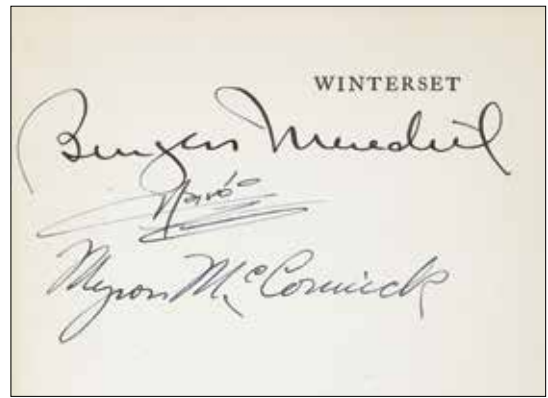


**466. ADOLPH ZUKOR SIGNED PHOTOGRAPHIC PORTRAIT.** (ca. 1940s) Vintage gelatin silver double-weight matte 7.5 x 9.5 in. photograph of Adolph Zukor. Inscribed and signed in blue ink in upper left corner, "To Dave, Sincerely, Adolph Zukor". In vintage very fine condition. **\$200 - \$300**

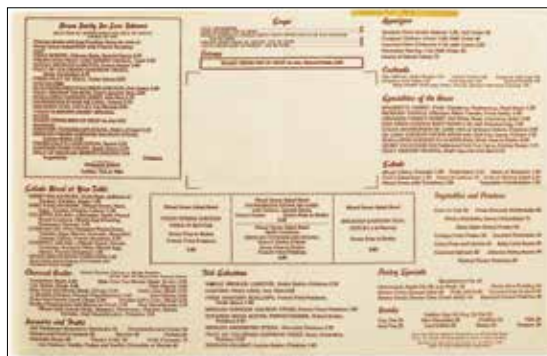
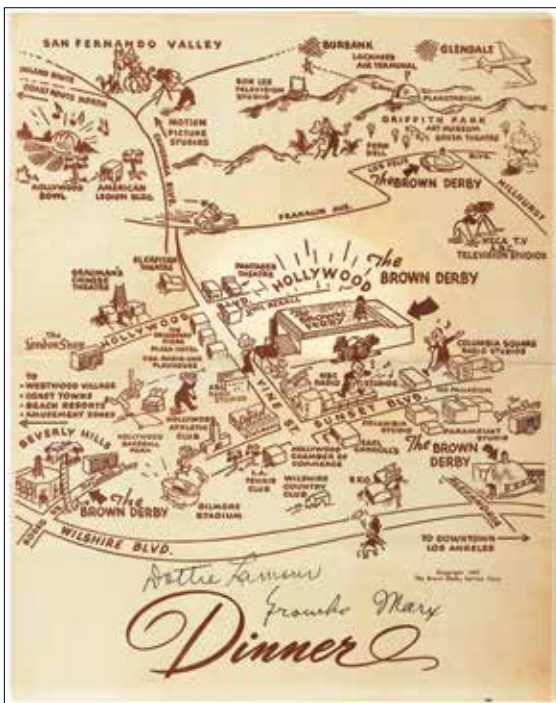




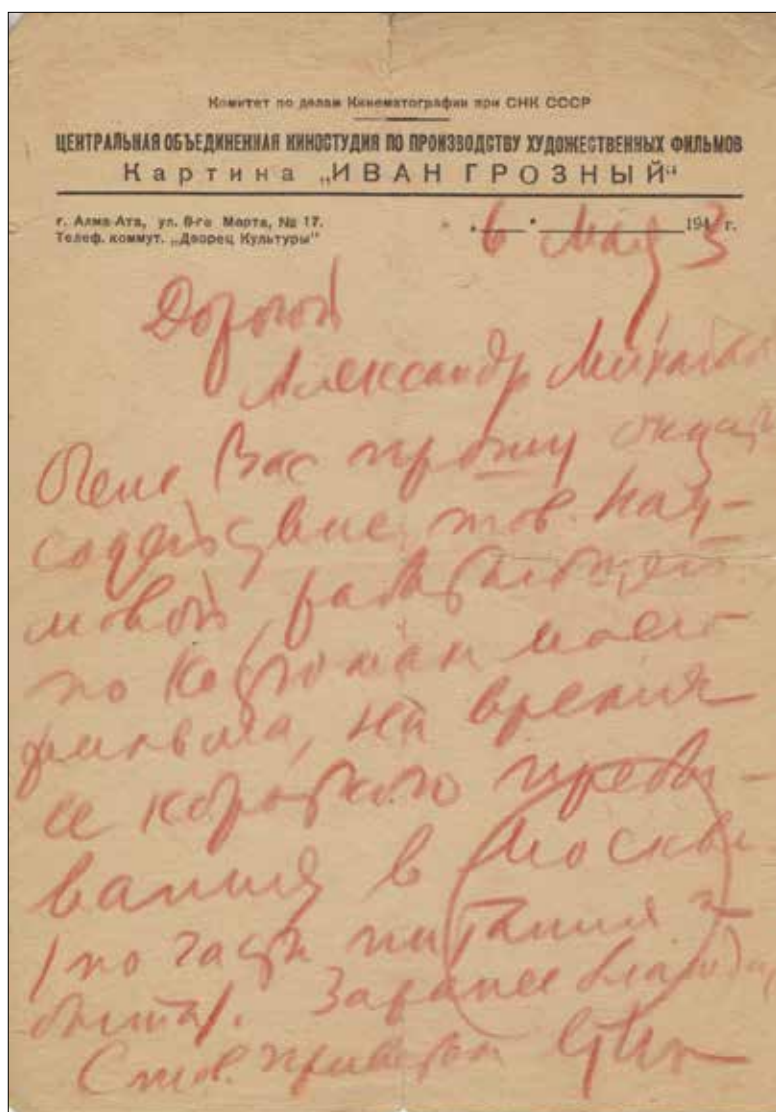
**467. ABBOTT AND COSTELLO SIGNED PHOTOGRAPH.** (ca. 1940s) Vintage gelatin silver double-weight glossy 10.75 x 13.75 in. photographic portrait signed in ink over the lower image "Bud Abbott, Lou Costello". Studio slug at the bottom border and chipping not interfering with the image. Ray Jones photographer's inkstamp on the verso. In vintage very fine condition. **\$1,500 - \$2,500**



**469. COLLECTION OF (3) SIGNED BOOKS. SINCE YOU WENT AWAY, WINTERSET, AND DUEL IN THE SUN.** (1940s) Collection of (3) movie-related hardcover novels signed including Winteraset (1936 edition) signed by Burgess Meredith and Myron McCormick, (1) Since You Went Away (1944 edition) signed by Shirley Temple, Nazimova, Claudette Colbert, Hattie McDaniel, Keenan Wynn, Joseph Cotton, Jennifer Jones and one unidentified, and (1) Duel In The Sun (1947 edition) signed by Gregory Peck, Lillian Gish, Joseph Cotton, and Charles Bickford. All retain their original vintage dustcovers. All exhibit some handling and wear. Overall in very good condition. **\$200 - \$300**



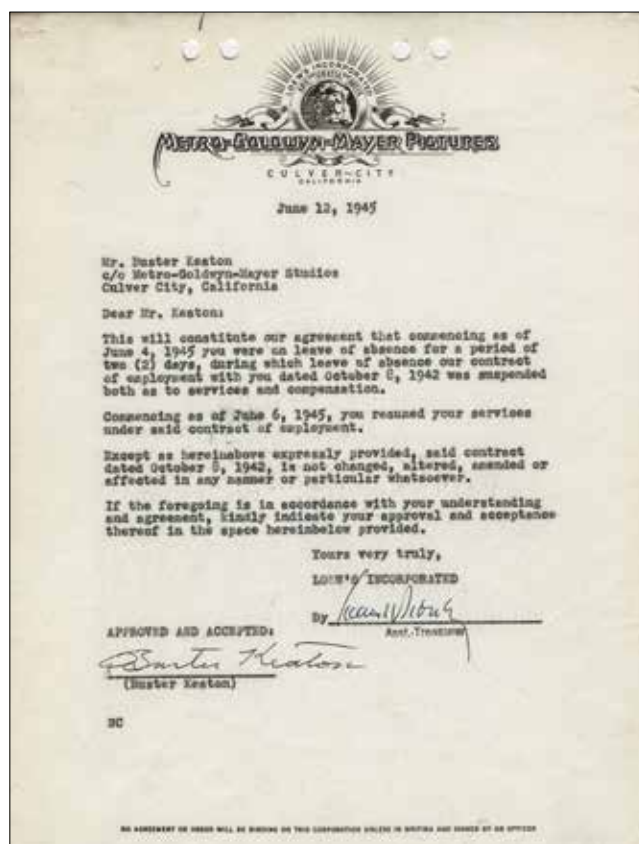
**468. GROUCHO MARX AND DOROTHY LAMOUR SIGNED BROWN DERBY PAPER MENU.** (ca. 1940s) Vintage original 9.5 x 12.75 in. printed menu from Hollywood's iconic celebrity hot spot, "The Brown Derby". Featuring an illustrated cover with cartoon-style map of landmarks of the city from Wilshire Blvd. to the San Fernando Valley. Signed on the cover in pen by "Groucho Marx" and Dorothy "Dottie Lamour". Opened (19.5 x 12.75 in.) the menu displayed printed available dishes and a central space for the changing daily special card to be attached. Exhibiting minor handling and toning to the cover, not affecting illustration or bold signatures. Inside upper right hand edge retains some previous mounting residue. In otherwise vintage fine condition. **\$300 - \$500**



**470. SERGEI EISENSTEIN HANDWRITTEN SIGNED LETTER ON THE PRODUCTION OF *IVAN THE TERRIBLE*.** 1-page 5.58 x 7.78 in. "Central United Film Studio for the film production *Ivan the Terrible*" letterhead stationery. In Cyrillic, from Alta Ata, dated 6 May 1943, written in red pencil to Alexander Mikhailovic. Eisenstein writes in full, "Dear Alexander Mikhailovic: I am asking you very much to help comrade Naumova who is working as costume designer on my film for her short stay in Moscow. On food and living. Grateful in advance. With comrade greetings, S. Eisenstein." Penned during the filming of Part I of *Ivan the Terrible*, a two-part historical epic about Ivan the Fourth of Russia. Part 1 was released in 1944, but Part 2 was not released until 1958 due to political censorship brought on by the director's allusions to Stalin. The innovative director, known as the father of the montage, profoundly influenced early filmmakers. Minor separations at the folds. Otherwise in fine condition. **\$3,000 - \$5,000**



**471. MARIA MONTEZ SIGNED OVERSIZE PHOTOGRAPHIC PORTRAIT AS "NAILA" FROM *SUDAN*.** (Universal, 1945) Vintage gelatin silver glossy 13.6 x 11 in. photograph of Maria Montez as "Naila" in *Sudan* inscribed and signed in blue ink, "To Kenneth, with best wishes, Maria Montez". Mild toning and moderate handling. Some creasing. In overall very good condition. **\$200 - \$300**



**472. BUSTER KEATON SIGNED MGM STUDIO DOCUMENT.** 1-page 8.25 x 10.75 in. Metro-Goldwyn-Mayer 4-hole punch letterhead stationery, to Buster Keaton, dated 12 June 1945. The document is a written agreement regarding the film comedian's unpaid two-day leave. Signed in the lower left by Keaton and countersigned at right by Assistant Treasurer for Lowe's Inc. In vintage very good to fine condition. **\$800 - \$1,200**





**473. BILLIE HOLIDAY SIGNED PHOTOGRAPH INSCRIBED TO THE DANCING NICHOLAS BROTHERS.** (ca. 1940s-1950s) Vintage original gelatin silver 7 x 9 in. clipped promotional photograph of jazz singing legend Billie Holiday. Signed and inscribed in black ink on the lower border slug to the famous dancing team The Nicholas Brothers, "To Gerry & Fayard, stay happy, Billie Holiday". With a divot cut from the left lower border under Holiday's chin backed by black construction paper not affecting image. Trimmed unevenly and with mounting residue on the verso. In vintage fair to good condition. **\$400 - \$600**



**474. GREAT ACTORS (5) VINTAGE PHOTOGRAPHS SIGNED TO MGM JUVENILE STAR TOM IRISH, INCLUDING TYRONE POWER, SPENCER TRACY, RAYMOND MASSEY, VICTOR MATURE AND STEVE MARTIN.** (1940s-1980s) Vintage (5) gelatin silver single and double-weight glossy and matte photographs ranging in size from 7.25 x 9 in. to 8 x 10 in. of actors including Tyrone Power, Spencer Tracy, Raymond Massey, Victor Mature and Steve Martin. All signed and inscribed in ink to MGM juvenile star Tom Irish, who had the distinction of playing the same character in both versions (40 years apart) of *Father of the Bride*. All in generally very good to fine condition. **\$200 - \$300**



**475. GREAT ACTRESSES (8) SIGNED VINTAGE AND LATER PHOTOGRAPHS.** (1940s-1980s) Vintage (8) gelatin silver single and double-weight glossy and matte photographs ranging in size from 7.25 x 9.25 in. to 8 x 10 in. of actresses including Gene Tierney, Joan Bennett, Kim Novak, Greer Garson, Gloria Swanson, Anita Page, Diane Keaton (and Steve Martin) and others. All signed and inscribed in ink to MGM juvenile star Tom Irish. All in generally very good to fine condition. **\$300 - \$500**



**476. RITA HAYWORTH SIGNED PHOTOGRAPHIC PORTRAIT.** (ca. 1950s) Vintage gelatin silver double-weight matte approx. 8 x 10 in. photograph of Rita Hayworth. Inscribed and signed in black ink in lower right of image, "To Charles, Best always, Rita Hayworth". Minor corner bumping and slight silvering. In vintage fine condition. **\$800 - \$1,200**

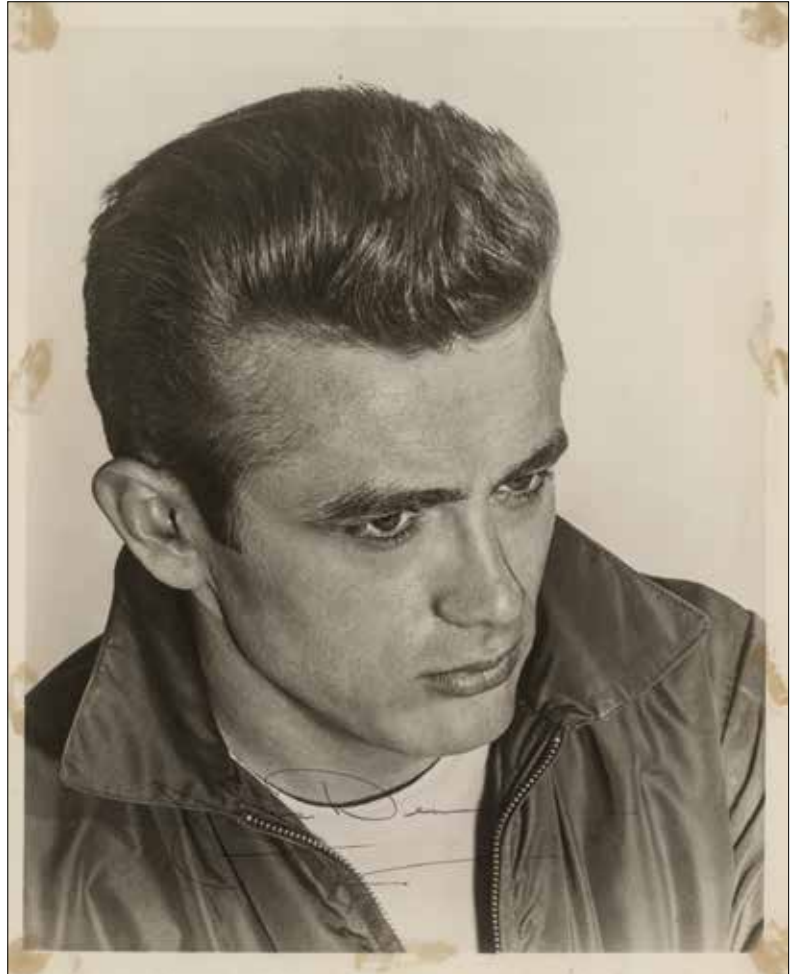


**477. JAY SILVERHEELS SIGNED PHOTOGRAPH.** (ca. 1950s) Vintage original lithographic glossy 8 x 10 in. thin paper publicity photographic portrait of Jay Silverheels as "Tonto" from *The Lone Ranger* (1949-1957). Signed in blue ink in upper right image area, "To Shirl and Hal, my very good friends, Love and best wishes, Jay Silverheels." In vintage fine condition. **\$300 - \$500**



**479. NATALIE WOOD SIGNED PUBLICITY PHOTOGRAPH.** (ca. 1950s) Vintage original gelatin silver glossy 8 x 9.5 in. publicity photographic portrait of Natalie Wood in scanty babydoll nightgown. Signed in blue ink in upper right image area, "To Peter, Love, Natalie Wood." Pencil notes on the verso. With minor handling. In vintage very good condition. **\$600 - \$800**

**478. JAMES DEAN SIGNED PHOTOGRAPHIC PORTRAIT.** (ca. 1950s) Vintage original gelatin silver glossy 8 x 10 in. publicity photographic portrait of James Dean. Signed over the lower image in black ink, "James Dean". Exhibiting mounting remnants on the verso, which have mildly bled through to the recto edges. In vintage good condition. **\$2,000 - \$3,000**







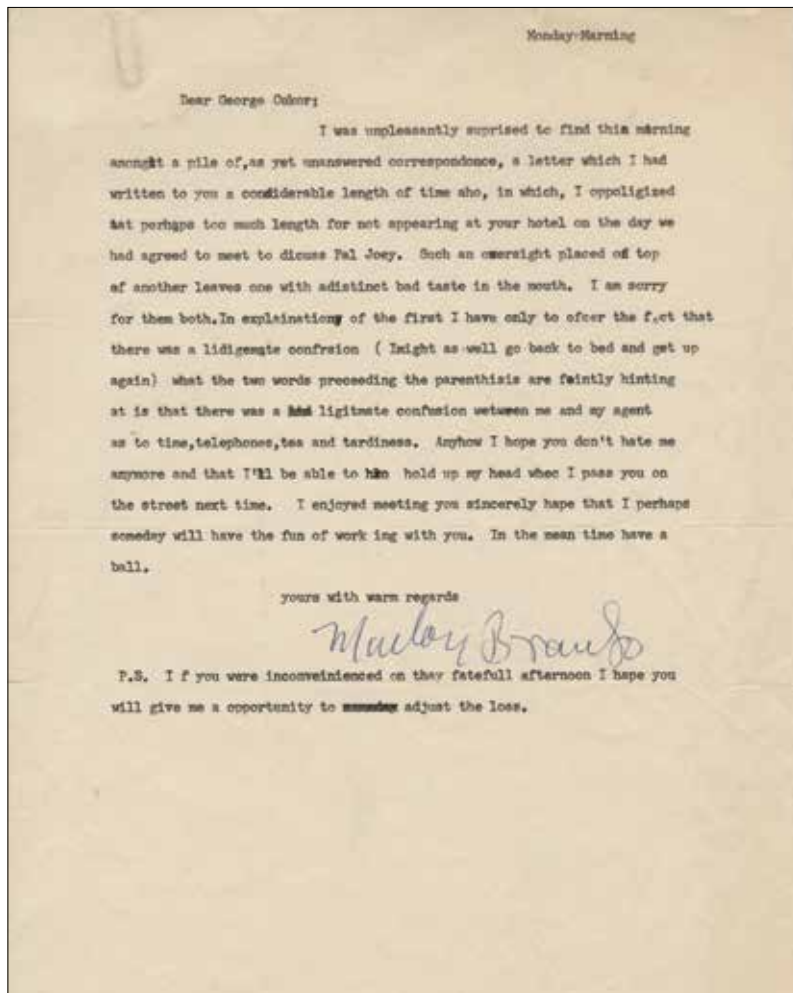
**480. JAYNE MANSFIELD SIGNED PHOTOGRAPHIC PORTRAIT.** (ca. 1950s) Vintage original gelatin silver glossy 8 x 10 in. publicity photographic portrait of Jayne Mansfield. Inscribed and signed in blue ink over the lower image, "To Joe, fondest wishes, Jayne Mansfield". Exhibiting minor edge wear. Otherwise, in vintage fine condition. **\$600 - \$800**



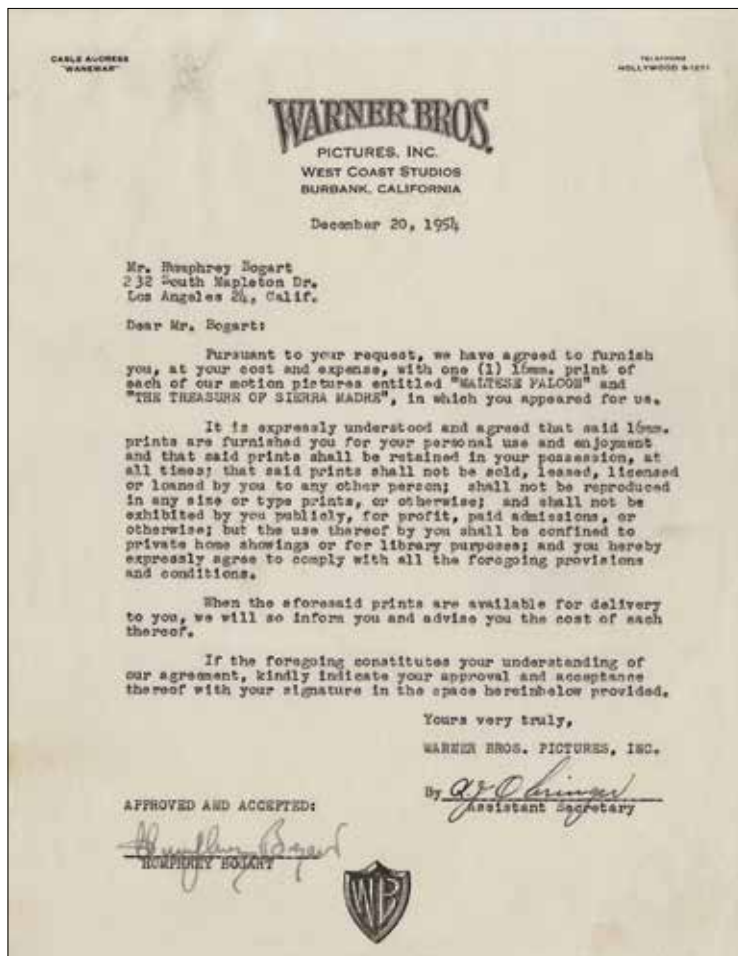
**481. PATSY CLINE SIGNED PHOTOGRAPHIC PORTRAIT.** (ca. 1950s) Vintage original gelatin silver glossy 8 x 10 in. publicity photographic portrait of Country Western icon Patsy Cline. Signed in blue ink, "thanks, Patsy Cline". Minor soiling. Overall, in vintage very good to fine condition. **\$1,000 - \$1,500**



**482. MARLON BRANDO SIGNED PHOTOGRAPH FROM *VIVA ZAPATA!*** (TCF, 1952) Vintage original gelatin silver glossy 8 x 10 in. production photograph of Marlon Brando as "Emiliano" on horseback in *Viva Zapata!* Inscribed and signed in blue ink in the upper right hand corner, "To Al Marlon Brando". Typed studio caption on the verso. With slight curling to borders and a .5 in. tear in the right hand border, repaired with archival tape and not interfering with the image. In vintage very good to fine condition. **\$1,200 - \$1,500**



**483. MARLON BRANDO SIGNED PERSONAL LETTER OF APOLOGY TO DIRECTOR GEORGE CUKOR.** (ca. 1954) 1-page 8 x 11 in. In this letter, Brando effusively apologizes to director George Cukor for failing to attend a meeting for preproduction of the musical film *Pal Joey*. Brando writes, in part: "Such an oversight heaped on top of another leaves one with a distinct bad taste in the mouth. I am sorry for them both." He goes on to say, "Anyhow, I hope you don't hate me anymore and that I'll be able to hold up my head when I pass you on the street next time. Frequent typos suggest Brando typed the letter personally. It serves as a rare look into the legendary actor's sense of show business politics and decorum. Exhibiting a paper clip rust mark in the upper left corner and original transmittal folds. Otherwise, in vintage fine condition. **\$2,000 - \$3,000**

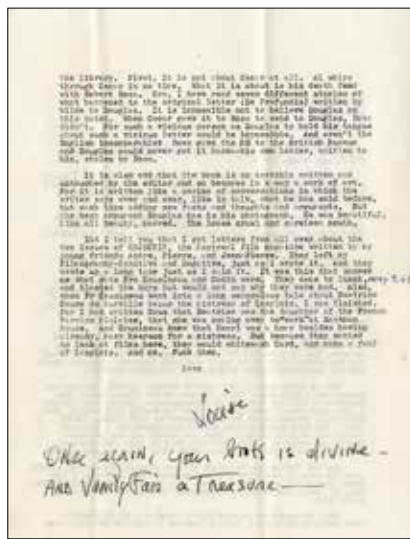
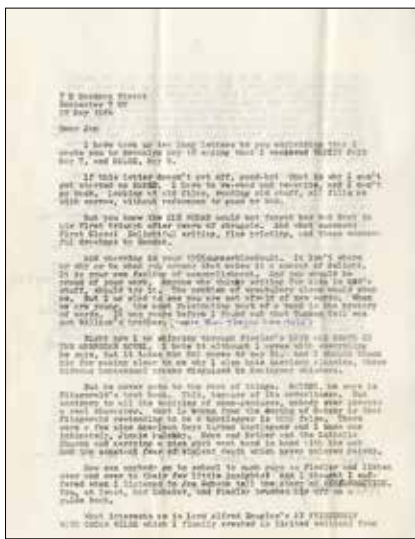


### Bogie requests 16mm studio prints of *Maltese Falcon* and *The Treasure of Sierra Madre* from Warner Bros.

**484. HUMPHREY BOGART SIGNED WARNER BROS. DEAL DOCUMENT FOR PERSONAL PRINTS OF *THE MALTESE FALCON* AND *THE TREASURE OF THE SIERRA MADRE*.** 1-page 8.4 x 10.9 in. on Warner Bros. letterhead stationery dated 20 December 1954. The document deals with the studio's agreement to furnish Bogart, at his own "cost and expense", 16mm prints of *Maltese Falcon*, and *The Treasure of Sierra Madre*. The contract stipulates that Bogart may not exhibit the prints publicly or for profit. Signed "Humphrey Bogart" at the lower left and countersigned by Assistant Secretary for Warner Bros., "A.J. Obringer". With spindle hole in upper left professionally repaired and some penetrating keystrokes. In vintage fine condition. **\$10,000 - \$15,000**



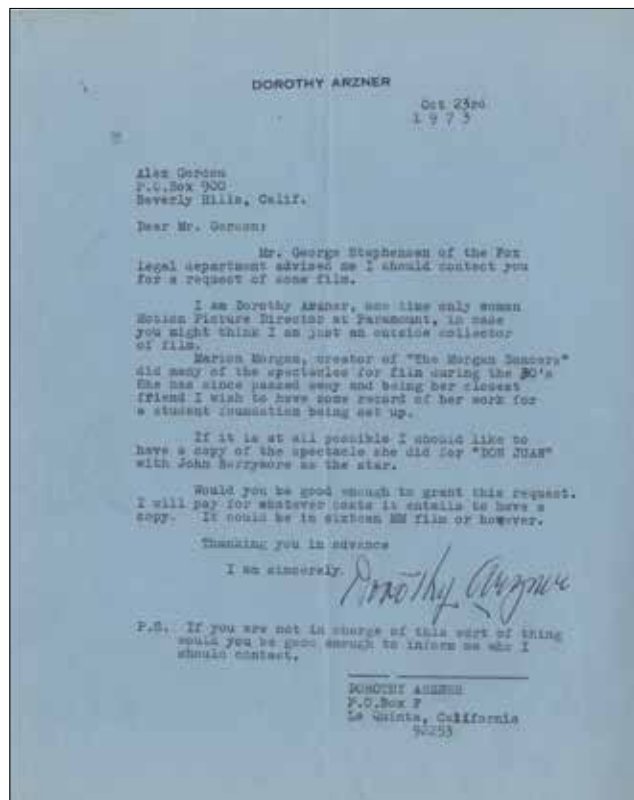




**489. LOUISE BROOKS SIGNED AND HAND ANNOTATED LETTER WITH HER CYNICAL VIEWS OF HOLLYWOOD AND WORLD CINEMA.** Typed letter signed "Louise" 1-page, 8.5 x 11 in. to noted film historian Jan Wahl, containing critical film-historical and literary references, including opinions on Fitzgerald's *The Great Gatsby*, Fiedler's *Love and Death in the American Novel* ("I should thank him for making clear to me why I also hate American classics, those hideous homosexual pranks disguised [sic] in Hemingway whiskers"), the haunting physical beauty of Oscar Wilde, her assertion that Henri Langlois is a "homo" and therefore has no use for a female mistress, and more, concluding with a characteristic dismissal of critics of her friend James Card, ("f\*\*k them"). Handwritten below her signature, and "Once again, your book is divine- And Vanity Fair a Treasure." Includes postmarked 22 May 1964 transmittal envelope, upon which Brooks has written in red pencil, "AIR". Both items fine to very fine condition. **\$800 - \$1,200**

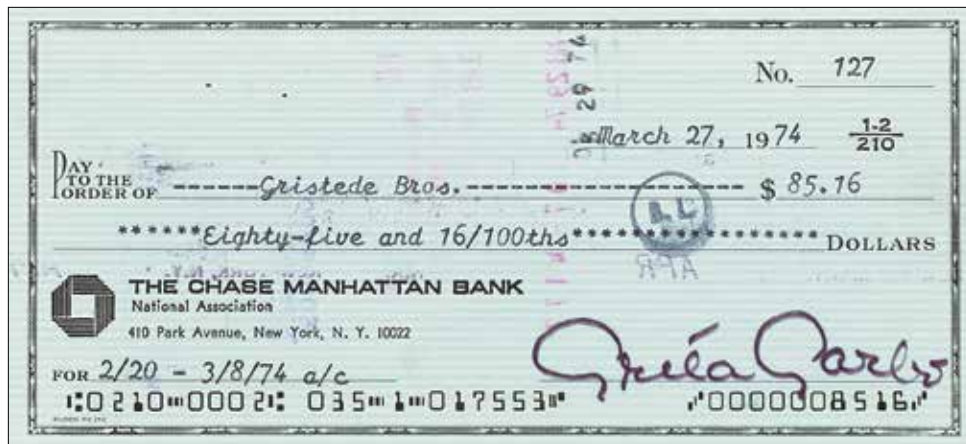


**490. VIVIEN LEIGH SIGNED PLAYBILL FOR IVANOV.** (1966) Vintage 48-page 6 x 9 in. Shubert Theater Playbill for *Ivanov* by Chekov, directed by John Gielgud and starring Vivien Leigh and Gielgud. Signed in black ink on the upper border of the cover "Vivien Leigh". Exhibiting signs of age and minor wear. In vintage very good condition. **\$200 - \$300**



**491. DOROTHY ARZNER SIGNED LETTER REQUESTING A COPY OF BARRYMORE'S DON JUAN.** 1-page 8 x 10 in. on blue letterhead dated October 23, 1973, written to film producer Alex Gordon. It reads in full, "Dear Mr. Gordon: Mr. George Stevensen of the Fox legal department advised me I should contact you for a request of some film. I am Dorothy Arzner, one-time only woman motion picture director at Paramount, in case you might think I am just an outside collector of film. Marriion Morgan, creator the "Morgan Dancers" did many of the spectacles for film during the 30's. She has since passed away and being her closest friend I wish to have some record of her work for a student foundation being set up. If it is at all possible, I should like to have a copy of the spectacle she did for "DON JUAN" with John Barrymore as the star. Would you be good enough to grant this request. I will pay for whatever costs it entails to have a copy. It could be in sixteen mm film or however. Thanking you in advance I am sincerely, Dorothy Arzner." "P.S. If you are not in charge of this sort of thing would you be good enough to inform me who I should contact. - Dorothy Arzner, P.O. Box F La Quinta, CA, 92253." With slight small stains in upper left of letter. Signed boldly in right corner. In overall vintage fine condition. **\$400 - \$600**





**492. GRETA GARBO SIGNED CHECK.** Light green 6 x 2.75 in. personal check from The Chase Manhattan Bank with clean edges, torn from a perforated checkbook. Typed payable to "Gristede Bros." (a grocery store) for \$85.16. Dated March 27, 1974. Signed in black pen, "Greta Garbo" in space for signature. Endorsed on verso and bank-cancelled. With characteristic ink cancellation stamps on front and verso and small staple holes in upper right margin. Exhibiting light bleed-through from ink stamp on the verso. In vintage very good condition.  
**\$1,000 - \$1,500**



**493. FRED ASTAIRE AND GENE KELLY SIGNED MINI LOBBY CARD FOR *THAT'S ENTERTAINMENT, PART II*.** (MGM, 1976) Color mini 8 x 10 in. lobby card of Fred Astaire and Gene Kelly on the set of *That's Entertainment, Part II*. Signed in black ink near the border slug by Fred Astaire and Gene Kelly. In virtually unhandled fine condition.  
**\$400 - \$600**



**494. FEDERICO FELLINI SIGNED PRODUCTION PHOTOGRAPH.** (ca. 1985) Vintage original gelatin silver glossy 8 x 10 in. photographic portrait of Federico Fellini posed as director. Inscribed and signed in black ink in upper left corner border, "To Judy McMahon, Good Luck! Federico Fellini, Roma 85".  
**\$200 - \$300**



**495. LEMONY SNICKET (2) BOOKS SIGNED BY ILLUSTRATOR BRETT HELQUIST.** (Harper Collins, 1999) Set of (2) hardcover 1st Editions (5.25 x 7.25 in) of the popular youth novels Lemony Snicket A Series of Unfortunate Events, including (1) The Bad Beginning and (1) The Reptile Room. Both signed and dated on the dedication page boldly in black ink, "Brett Helquist with all due respect". In virtually unhandled very fine condition.  
**\$400 - \$600**



**496. VERA WEST COSTUME SKETCH OF DANIELLE DARRIEUX AS "NICOLE DE CORTILLION" IN *RAGE OF PARIS*.** (Universal, 1938) Vintage original costume sketch by Vera West accomplished in pencil and gouache on 15 x 18 in. artist board. Featuring Danielle Darrieux as "Nicole de Cortillion" wearing a powder blue couture knee-length gown with mink accents from *Rage of Paris*. Exhibiting pencil notes in margins and some age, soiling, corner staple holes and production wear. In overall, vintage very good condition. **\$400 - \$600**



**498. ADELE PALMER VINTAGE ORIGINAL COSTUME SKETCH OF CONSTANCE MOORE AS "BELLE MALONE" IN *IN OLD SACRAMENTO*.** (Republic Pictures, 1946) Vintage original costume sketch by Adele Palmer accomplished in pencil and gouache on 11.5 x 15.5 in. dove gray artist paper leaf (visible through opening in 16 x 20 in. double mat). Featuring Palmer in a canary yellow dressing gown with salmon trim and accents as "Belle Malone" in *In Old Sacramento*. With pencil notes in the upper right corner, "Connie Moore, CHG #5, Int. Dressing Room". Exhibiting minor wrinkling from medium. Overall in vintage, very fine condition. Unexamined out of mat. **\$400 - \$600**



**497. EDWARD STEVENSON COSTUME SKETCH OF SIMONE SIMON AS "BELLE" IN *THE DEVIL AND DANIEL WEBSTER*.** (William Dieterle Prod, 1941) Vintage original costume sketch by Edward Stevenson accomplished in pencil and gouache on 12.5 x 17.5 in. artist leaf tipped into 13 x 20 in. storybook window mat. Featuring Simone Simon in a Puritanical black dress with lace front panel bodice and sleeves in *The Devil and Daniel Webster*. Exhibiting glue remnants bleeding through the top from the verso, not affecting image. Minor production soiling. In overall very good condition. **\$400 - \$600**



**499. LEAH RHODES COSTUME SKETCH OF JANICE PAGE AS "VIRGINIA BRUSH" IN *ONE SUNDAY AFTERNOON*.** (Republic Pictures, 1946) Vintage original costume sketch by Leah Rhodes accomplished in pencil and gouache on 15 x 22 in. artist paper leaf. Featuring Janice Page in a peppermint bustle dress with sharp wide lapel, striped tie, balloon sleeves and matching hat as "Virginia Brush" in *One Sunday Afternoon*. Signed in pencil, "Leah Rhodes" below the image. With additional notation in border. Exhibiting production wear, edge chipping and corner staple holes. In vintage very good condition. **\$400 - \$600**





**500. BONNIE CASHIN (2) VINTAGE ORIGINAL COSTUME SKETCHES OF DAN DAILEY AS "TIMOTHY O'CONNOR" IN *YOU'RE MY EVERYTHING*. (TCF, 1949)** Vintage original costume sketches (2) by Bonnie Cashin accomplished in pencil and gouache on 11 x 14.5 in. heavy artist paper leaves. Both featuring Dan Dailey as "Timothy O'Connor" in *You're My Everything*. (1) with O'Connor in yellow plaid coat and yellow pants with straw hat and cane with pencil written, "Dark Town Strutter's Ball in lower right and (1) of O'Connor in jodhpurs and 3-various styles and colors of vest. Both sketches exhibit pencil notes in margins and some age, soiling and production wear. In overall, vintage very good to fine condition. **\$400 - \$600**



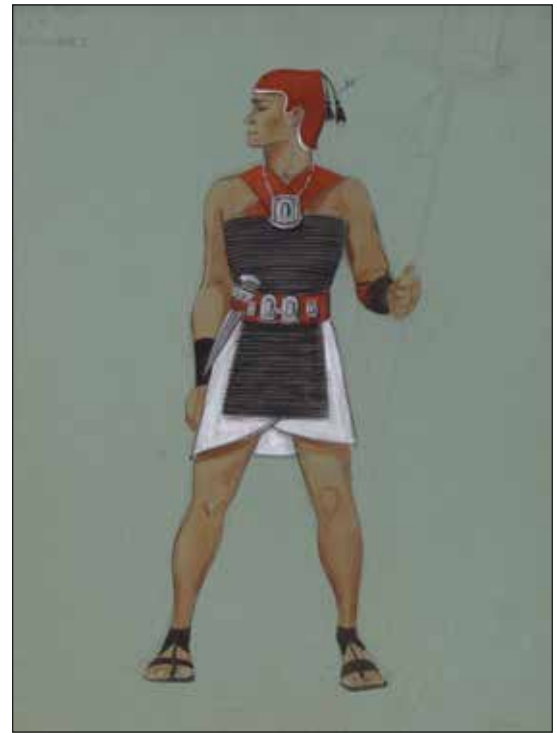
**502. EDWARD STEVENSON VINTAGE ORIGINAL COSTUME SKETCH OF JEAN PETERS AS "CAPTAIN ANNE PROVIDENCE" IN *ANNE OF THE INDIES*. (TCF, 1951)** Vintage original costume sketch by Edward Stevenson accomplished in pencil and gouache on 12.5 x 18 in. artist board. Featuring Jean Peters as "Captain Anne Providence" in weathered pirate garb from *Anne of the Indies*. Unsigned and with pencil notations in the lower left corner. Exhibiting minor soiling and tape remnants not affecting the art. In vintage fine condition. **\$300 - \$500**



**501. EDITH HEAD VINTAGE ORIGINAL COSTUME SKETCH OF BETTE DAVIS AS "MARGO CHANNING" IN *ALL ABOUT EVE*. (TCF, 1950)** Vintage original costume sketch by Edith Head accomplished in pencil and gouache on 15 x 20 in. artist board. Featuring Bette Davis as "Margot Channing" in *All About Eve* wearing the iconic and glamorous chocolate brown evening gown seen in the famous party scene when a tipsy and bitter Channing ruins her own party and utters the unforgettable line, "Fasten your seat belts, it's going to be a bumpy night." Exhibiting minor corner bumping and staple holes in the margins not affecting the artwork. Otherwise, in vintage, very fine condition. Edith Head won the 1951 Oscar for "Best Costume Design" for this film. **\$2,000 - \$3,000**



**503. EDWARD STEVENSON COSTUME SKETCH OF GREGORY PECK AS "KING DAVID" IN *DAVID AND BATHSHEBA*.** (TCF, 1951) Vintage original costume sketch by Edward Stevenson accomplished in pencil and gouache on 15 x 20 in. artist board. Featuring Gregory Peck as "King David" in period leather battle armor and accessories in *David and Bathsheba*. Exhibiting production soiling. With pencil production notation on the verso. In vintage fine condition. **\$300 - \$500**



**505. ADELE BALKIN VINTAGE ORIGINAL COSTUME SKETCH OF VICTOR MATURE AS "HOREMHEB" IN *THE EGYPTIAN*.** (TCF, 1954) Vintage original costume sketch by Adele Balkin accomplished in pencil and gouache on 14 x 19 in. gray artist paper leaf (visible through opening in 19 x 24 in. mat). Featuring Victor Mature in period Egyptian military costume as "Horemheb" in *The Egyptian*. With light pencil notations in upper left hand corner and unfinished pencil sketch of a standard in the character's left hand. In vintage very fine condition. Unexamined out of mat. **\$400 - \$600**



**504. JOHN JENSEN (23) CHARACTER AND COSTUME PAINTINGS FOR *BOTANY BAY*.** (Paramount, 1953) Vintage original (23) costume and character paintings accomplished in pencil, pen and acrylic paint on 20 in. x 15 in. artist board by John Jensen for *Botany Bay*. Paintings feature film characters posed in detailed period costumes with hand-lettered names and costuming notes in the margins. Among the paintings James Mason is highly recognizable in his role as "Captain Gilbert" and Alan Ladd as "Hugh Tallant". One of the paintings is a scenic depiction of Tallant and crew meeting native Australian Aborigines. Exhibiting signs of production handling and minor soiling. All in vintage very good to fine condition. **\$800 - \$1,200**



**506. HELEN ROSE COSTUME SKETCH OF PIER ANGELI AS "LISA" IN *FLAME AND THE FLESH*.** (MGM, 1954) Vintage original costume sketch by Helen Rose accomplished in pencil and gouache on 15 x 22 in. artist board. Featuring Pier Angeli in tailored blouse and skirt ensemble as "Lisa" in *Flame and the Flesh*. Fabric swatches affixed to upper right corner and additional detail sketch in the margin. With marginal pencil notations. Studio stamp and production information on the verso. In vintage fine condition. **\$400 - \$600**





**507. EDITH HEAD COSTUME SKETCH OF AUDREY HEPBURN FOR *SABRINA*.** (Paramount, 1954) Vintage original costume sketch by Edith Head accomplished in pencil and gouache on 13.75 x 15.75 in. artist leaf torn from ring pad. Featuring Audrey Hepburn in characteristically chic couture as the title character in *Sabrina*. Pencil and red grease pencil notations on the verso. A single pinhole at the top center of the leaf. In vintage very fine condition. **\$2,000 - \$3,000**



**508. EDITH HEAD (3) PERSONAL COPIES OF PARAMOUNT STUDIOS IN-HOUSE MAGAZINES.** (1964-1965) Collection of (3) *Paramount World* in-house publications from the personal collection of Edith Head. Each studio-published magazine approx. 38-pages, highlighted the news, and events related to Paramount including information on upcoming film releases and features on artists, actors and staff. Each magazine's upper right hand corner of the title page has been handwritten in pen, "Edith Head" or "Miss Edith Head". All in vintage fine condition. **\$200 - \$300**



**509. JAY MORLEY VINTAGE ORIGINAL COSTUME SKETCH OF BARBARA RUSH AS "PRINCESS LUCIA" IN *KISS OF FIRE*.** (Universal, 1955) Vintage original costume sketch by Jay Morley accomplished in pencil, ink and gouache on 14 x 22 in. rose-colored artist paper leaf (visible through opening in 20 x 28 in. mat). Featuring Barbara Rush in corseted rose, bustled gown with feathered hat as "Princess Lucia" in *Kiss of Fire*. Signed "Jay Morley Jr." in lower right below image. With 2- 3.5 x 4.25 in. black and white production Wardrobe Test photographs tipped to the upper right margin. Exhibiting minor age and wear. In vintage fine condition. Unexamined out of mat. **\$400 - \$600**



**510. NATALIE WOOD ORIGINAL WEDDING DRESS SKETCH BY HOWARD SHOUP.** (1957) Vintage original costume sketch of Natalie Wood in her wedding gown for her first marriage to Robert Wagner in 1957. Accomplished in pencil and gouache on 15 x 20 in. artist board. Featuring Wood in an unconventional white knee-length gown with lace ornamental collar waist and hood. With additional back of dress detail in the right margin. Pencil notation "N.W.W!" (Natalie Wood Wagner) and artists' name signed in pencil to right of image, "Shoup". Exhibiting some soiling and pinholes in the bottom third not affecting the artwork. In vintage very good to fine condition. **\$600 - \$800**



**513. NORMA KOCH COSTUME SKETCH OF YUL BRYNNER AS THE TITLE CHARACTER IN *TARAS BULBA*.** (Vala Film, 1962) Vintage original costume sketch by Norma Koch accomplished in pencil and gouache on 15 x 22 in. artist board. Featuring Yul Brynner in Cossack garb and weaponry as the title character in *Taras Bulba*. Signed, "Norma Koch" beneath the image. With fabric swatch samples affixed to upper right corner and pencil notations in the margins and on the verso. Some staple holes at the corners. Vibrant color. In vintage very fine condition. **\$600 - \$800**



**511. COSTUME SKETCH OF RHONDA FLEMING AS "LAURA DENBOW" IN *GUNFIGHT AT THE O.K. CORRAL*.** (Paramount, 1957) Vintage original costume sketch accomplished in pencil and gouache on 12.75 x 16.5 in. artist's paper leaf. Featuring Rhonda Fleming in Western period long boat neck cinched bodice dress as "Laura Denbow" in *Gunfight at the O.K. Corral*. Marginal pencil notations and staple holes in upper corners. In vintage very good condition. **\$400 - \$600**

Lot 512 had been withdrawn.





**514. IRENE (2) VINTAGE ORIGINAL COSTUME SKETCHES OF DORIS DAY AS "BEVERLY BOYER" IN *THE THRILL OF IT ALL*.** (Universal, 1963) Vintage original costume sketches (2) by Irene accomplished in pencil and gouache on 15 x 20 in. artist boards. Both featuring Doris Day as "Beverly Boyer" in *The Thrill of it All*. (1) with Doris Day in yellow pantsuit and additional small detail sketch in lower left corner and (1) of Doris Day in a brown overcoat and handbag also with a small pencil detail of the back of the coat in the lower right. Both unsigned and with "Doris Day" written in pencil in upper left corner. Exhibiting age and production wear with minor corner bumping and pinholes in upper corners. In overall vintage, very good to fine condition. **\$800 - \$1,200**



**515. EDITH HEAD (2) VINTAGE ORIGINAL COSTUME SKETCHES OF JANET LEIGH AS "BERTIE AUSTIN" IN *WIVES AND LOVERS*.** (Paramount, 1963) Vintage original costume sketches (2) by Edith Head accomplished in pencil and gouache on 14 x 16.75 in. artist paper leaves. Both featuring Janet Leigh as "Bertie Austin" in *Wives and Lovers*. (1) of Leigh in a hot pink shirt and white shorts and (1) of Leigh in a mod brown and yellow blouse with brown pants. Both sketches exhibit pencil notes in margins and are signed in pencil, "Edith Head" to lower right of image. With some soiling, creasing and wear not affecting the artwork. In vintage very good condition. **\$600 - \$800**



**516. NORMA KOCH COSTUME SKETCH OF URSULA ANDRESS AS "MAXINE RICHTER" IN *4 FOR TEXAS*.** (The Sam Company, 1963) Vintage original costume sketch by Norma Koch accomplished in pencil and gouache on 16 x 20 in. artist board. Featuring Ursula Andress in regal gold hoop dress, fan and opulent jeweled accessories as "Maxine Richter" in *4 for Texas*. Other than clean staple holes in far borders, remains in vintage very fine condition. **\$600 - \$800**



**517. JEAN LOUIS VINTAGE ORIGINAL COSTUME SKETCH OF GINA LOLLOBRIGIDA AS "TONI VICENTE" IN *STRANGE BEDFELLOWS*.** (Universal, 1965) Vintage original costume sketch by Jean Louis accomplished in pencil and gouache on 15 x 20 in. artist board of Gina Lollobrigida as "Toni Vicente" in *Strange Bedfellows*. The sketch features Lollobrigida in a leopard print vest and black skirt ensemble with additional detail sketches of the costume in the margins. Signed "Jean Louis" lower right below the principle image. With minor age, wear and corner bumping. In vintage fine condition. **\$400 - \$600**



**518. EDITH HEAD COSTUME SKETCH OF KATHERINE ROSS AS "ETTA PLACE" IN *BUTCH CASSIDY AND THE SUNDANCE KID*. (TCF, 1969)** Vintage original costume sketch by Edith Head accomplished in pencil, gouache and ink on 15 x 19 in. artist board. Featuring Katherine Ross in Western period ball gown with large bows on shoulders and flower lace ornament as "Etta Place" in *Butch Cassidy and the Sundance Kid*. Signed, "Edith Head" beneath the image. With marginal pencil notation, staple holes in corners. In vintage fine condition. **\$800 - \$1,200**



**519. EDITH HEAD COSTUME SKETCH OF NICOLE DEVEREAUX AS "DANY ROBIN" IN *TOPAZ*. (Universal, 1969)** Vintage original costume sketch by Edith Head accomplished in pencil and gouache on 14.5 x 19.5 in. artist board. Featuring Nicole Devereaux in fur collared coat and hat as "Dany Robin" in *Topaz*. Signed, "Edith Head" beneath the image. With marginal pencil notation, pinholes in corners. In vintage very good condition. **\$400 - \$600**



**520. CECIL BEATON VINTAGE ORIGINAL COSTUME SKETCH OF BARBRA STREISAND AS "DAISY GAMBLE" IN *ON A CLEAR DAY YOU CAN SEE FOREVER*. (Paramount, 1970)** Vintage original costume sketch by Cecil Beaton accomplished in pencil and gouache on 11 x 15 in. gray artist paper leaf (visible through opening in 15.5 x 19.5 in. mat). Featuring Barbra Streisand in a gray bonnet and overcoat as "Daisy Gamble" in the movie musical *On a Clear Day You Can See Forever*. With pencil notation in margins and signed, "Beaton" to right of image. Exhibiting minor paper creasing not affecting the image. Unexamined out of mat. In vintage fine condition. **\$1,000 - \$1,500**



**521. EDITH HEAD COSTUME SKETCH OF PAUL NEWMAN AS "HENRY GONDORFF" IN *THE STING*. (Universal, 1973)** Vintage original costume sketch by Edith Head accomplished in pencil and gouache on 15 x 20 in. artist board. Featuring Paul Newman in pin-stripe suit as "Henry Gondorff" in *The Sting*. Signed, "Edith Head" beneath the image. With marginal pencil notation, pinholes in corners. In vintage very good to fine condition. **\$600 - \$800**





**522. THEODORA VAN RUNKLE VINTAGE ORIGINAL COSTUME SKETCH OF LUCILLE BALL AS "MAME DENNIS" IN *MAME*.** (Warner Bros., 1974) Vintage original costume sketch by Theodora Van Runkle accomplished in pencil and gouache on 15 x 20 in. artist board. Featuring Lucille Ball as "Mame Dennis" wearing stylish lingerie for the musical *Mame*. With one smaller alternate costume image at left of the principle image and additional pencil detail sketches of individual garments in the margins. Initialed in pencil, "TVR" at lower right of art. Exhibiting minor creasing, corner bumping and soiling not affecting the artwork. In vintage very good to fine condition. **\$800 - \$1,200**



**523. EDITH HEAD COSTUME SKETCH OF GLORIA SWANSON AS HERSELF IN *AIRPORT 75*.** (Universal, 1975) Vintage original costume sketch by Edith Head accomplished in pencil and gouache on 15 x 20 in. artist board. Featuring Gloria Swanson in elegant black and white gown and matching cape playing herself in *Airport 75*. With additional detail sketch in the margin. Signed, "Edith Head" beneath the image. With marginal pencil notation, pinholes in corners. In vintage very good to fine condition. **\$800 - \$1,200**



**524. EDITH HEAD (2) COSTUME SKETCHES OF ROBERT REDFORD AS "WALDO" IN *THE GREAT WALDO PEPPER*.** (Universal, 1975) Vintage original costume sketches by Edith Head accomplished in pencil and gouache on 15 x 20 in. artist boards. Featuring Robert Redford in (1) aviation costume with bomber jacket and flak helmet and (1) period suit and cap as the title character in *The Great Waldo Pepper*. Both with fabric swatches affixed to upper right corner. Both with pencil notations in margins. Aviator sketch has an Edith Head paper memo suggesting changes to the jacket tipped to the lower right corner of the board. In vintage very good to fine condition. **\$1,000 - \$1,500**



**525. RICHARD HOPPER COLLECTION OF (17) COSTUME SKETCHES FOR *THE MUNSTERS' REVENGE*.** (Universal, 1981) Vintage original (17) costume sketches by Richard Hopper accomplished in pencil and gouache on 15 x 20 in. artist boards. Featuring the cast of *The Munsters' Revenge*. Including (2) Fred Gwynne 1-as "Herman Munster" in drag as a wait-ress and 1-"Herman" as "The Mummy", (1) Yvonne DeCarlo as "Lili Munster" (inscribed and signed by DeCarlo), (1) Al Lewis as "Grandpa Munster", (1) Butch Patrick as "Eddie Munster" (signed by Hopper), (2) Jo McDonnell as "Marilyn Munster" 1-"Marilyn" as a witch and 1-as Raquel Welch, (1) Sid Caesar as himself, and (9) various monsters including "Mr. Hyde", "Phantom of the Opera", "Wolf Man", "The Hunchback" and others. Most with pencil notation in margins and some with fabric swatches affixed. Exhibiting minor production handling. In generally vintage fine condition. **\$1,200 - \$1,500**



**526. WARDEN NEIL VINTAGE ORIGINAL COSTUME SKETCH OF MICHAEL JACKSON FROM *THE JACKSONS*.** (Jackson TV Prod., 1976-1977) Warden Neil costume sketch for the short-lived TV series *The Jacksons* featuring the Jackson 5 and Latoya and Janet Jackson. Accomplished in pencil, ink and gouache on approx. 15 x 7 in. cutout artist paper tipped to 13 x 17.5 in. black artist board and affixed to 18 x 21 in. maroon artist board. Featuring Michael Jackson and one of his sisters in dazzling 70s red stage costumes. Signed on the lower right of the black board, "Warden Neil". Exhibiting age and production wear. In very good condition. **\$300 - \$500**





**527. JOHN JENSEN SCENE CONCEPT OF THE FROG PLAGUE FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Vintage original scene concept artwork by John Jensen. Featuring frogs massed on the banks of a reedy marsh for *The Ten Commandments*. Accomplished in acrylic on 15 in. x 20 in. illustration board (image measures 9 x 16.5 in.). Based on the passage from the Book of Exodus, Chapter 8, Verse 6, "...and the frogs came up and covered the land of Egypt." With handwritten production notations along the lower margin, "Sequence E-31 Ext. river's edge - full shot - reeds - night." Signed "J. L. Jensen". This scene was shot but ultimately not seen in the theatrical release of the film. In vintage very good condition. **\$1,000 - \$2,000**



**528. JOHN JENSEN COSTUME SKETCH FOR YUL BRYNNER FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Vintage original costume design sketch by John Jensen accomplished in acrylic on a 15 x 20 in. illustration board, featuring Yul Brynner as "Rameses" standing before his chariot wearing an ornate belted calf-length skirt, headdress, gauntlets, and brandishing a whip. Signed at the lower left, "J.L. Jensen." Exhibits faint marginal smudging. In very good to fine condition. **\$2,000 - \$3,000**



**529. JOHN JENSEN COSTUME SKETCH FOR "SETHI" FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Vintage original costume design sketch by John Jensen accomplished in acrylic on a 15 x 20 in. illustration board, featuring a design for "Sethi" (likely based on Dean Jagger before Sir Cedric Hardwicke was cast in the role) wearing an ornate belted robe, red cape, khat headdress and scepter. Signed at the lower right, "J. L. Jensen." Exhibits slight marginal smudging. Handwritten notation in pencil on the verso, "Pharaoh of Egypt Seti, Apron from drawing Plate IV page 29 - Ancient Egyptian & Assyrian Costumes, Houston & Hornblower." In fine condition. **\$600 - \$800**





530. JOHN JENSEN COSTUME SKETCH FOR MOSES' ROBE FROM *THE TEN COMMANDMENTS*. (Paramount, 1956) Vintage original costume design sketch by John Jensen accomplished in pencil and gouache on a 14.5 x 23 in. illustration paper, featuring a design for Moses' robe after the desert crossing replete with proposed thorn, dust, salt, and alkali distress from exposure. This robe features prominently throughout the film, notably when he descends from atop Mt. Sinai with the tablets. Signed "J. L. Jensen" at the lower right, and with numerous production notations in the margins. Exhibits slight handling and smudging, upper right corner tip missing. In very good condition. \$10,000 - \$15,000





**531. JOHN JENSEN COSTUME SKETCH FOR “JOSHUA” FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Vintage original costume design sketch by John Jensen accomplished in pencil and gouache on a 15 x 20 in. illustration board, featuring a design for “Joshua at Mt. Nebo” (likely based on Clint Walker since this was before John Derek was cast) wearing an armored breastplate, belted skirt, boots, and gauntlets. Signed in pencil at the lower left, “J. L. Jensen.” Exhibits slight marginal soiling. In very good to fine condition. **\$300 - \$500**



**532. JOHN JENSEN COSTUME SKETCH FOR “CHIEF OVERSEER” FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Vintage original costume design sketch by John Jensen accomplished in pencil and gouache on a 15 x 20 in. illustration board, featuring a design for “Chief Overseer Brick Pits” wearing a white belted robe, headdress, amulet, with scroll and staff. Signed in pencil at the lower left, “J. L. Jensen.” Exhibits faint marginal smudging and toning along the lower margin. In very good to fine condition. **\$600 - \$800**



**533. JOHN JENSEN COSTUME SKETCH FOR “BAKA’S LITTER BEARER” FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Vintage original costume design sketch by John Jensen accomplished in pencil and gouache on a 15 x 20 in. illustration board, featuring a design for “Baka’s litter bearers” wearing an simple white skirt with leather shoulder pad. Signed at the lower right, “J. L. Jensen.” Additional detail sketches accomplished in pencil in the left and right margins. Exhibits slight marginal smudging. In very good to fine condition. **\$400 - \$600**



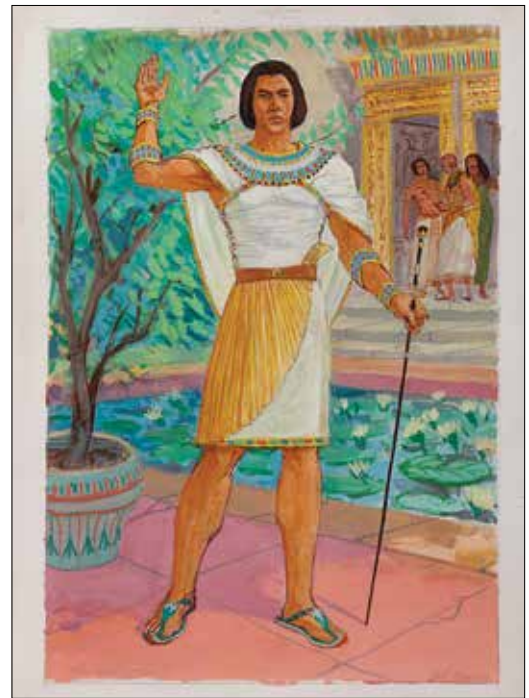
**534. JOHN JENSEN COSTUME SKETCH FOR YUL BRYNNER WITH “BOW AND SCEPTER” FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Vintage original costume design sketch by John Jensen accomplished in acrylic on a 15 x 20 in. illustration board, featuring Yul Brynner as “Rameses” in ornate, brightly colored calf-length skirt, cape, brandishing a scepter and bow. Signed at the lower right, “J.L. Jensen.” Exhibits faint marginal smudging. In fine condition. **\$2,000 - \$3,000**



**535. JOHN JENSEN COSTUME SKETCH FOR ETHIOPIAN KING'S LEOPARD KEEPER FOR *THE TEN COMMANDMENTS*.** (Paramount, 1956) Vintage original costume design sketch by John Jensen accomplished in graphite and gouache on a 14.25 x 23 in. illustration paper, featuring "Keeper of the Royal Leopard. Ethiopian King's Retinue," wearing a patterned skirt while holding a leopard on a leash. Signed "J. L. Jensen" in pencil at the lower right corner. Production notations in pencil in the margins. Pinholes at the corners, minor corner loss and exhibiting slight smudging. In very good condition. **\$400 - \$600**



**536. JOHN JENSEN COSTUME SKETCH FOR YUL BRYNNER IN "BREASTPLATE AND HEADBAND" FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Vintage original costume design sketch by John Jensen accomplished in charcoal and gouache on a 15 x 20 in. illustration board, featuring Yul Brynner as "Rameses" in ornate calf-length skirt, golden breastplate and gauntlets, brandishing a scepter. Some production notations in pencil in the margins, "Bare chest... #1 Look of youth should be dressed differently." Exhibits faint marginal soiling. In very good to fine condition. **\$2,000 - \$3,000**



**537. JOHN JENSEN COSTUME SKETCH OF PRINCE MOSES IN THE COURTYARD FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Vintage original costume design sketch by John Jensen accomplished in acrylic on a 15 x 20 in. illustration board (image size 12 x 17.25 in.), featuring a hairstyle experiment for Prince Moses in knee-length skirt holding a walking stick. Signed "J. L. Jensen" at the lower right. Handwritten notations on the verso, "Reference: Egyptian Sculpture by Jacques Vandier, p. 61 tunic & shoulder wrap, girdle type tunic, p. 31 fig. 22, ancient Egyptian & Assyrian & Persian costume by Houston & Hornblower." Exhibits light marginal smudging. Marginal toning. In very good to fine condition. **\$800 - \$1,200**



**538. JOHN JENSEN COSTUME SKETCH FOR EGYPTIAN SOLDIER WITH SPEAR AND SHIELD FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Original costume design sketch by John Jensen accomplished in pencil and gouache on a 15 x 20 in. illustration board, featuring an Egyptian soldier (Peter Coe) standing at attention wearing a belted skirt and brandishing a hide-covered shield and spear. Numerous production notations written in pencil in the margins and bears the approval signature of Cecil B. DeMille in the lower right corner as well as art director, Walter Tyler, on the verso. Signed at the lower right, "J. L. Jensen 53." Exhibits faint marginal soiling. Production rubber stamp on the verso indicates the total materials for 20 soldier costumes took 18 days to complete at a cost of \$5,800. Marginal toning. In very good to fine condition. **\$400 - \$600**





**539. JOHN JENSEN COSTUME SKETCH FOR YUL BRYNNER WITH "BOW AND ARROW" FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Vintage original costume design sketch by John Jensen accomplished in acrylic on a 15 x 20 in. illustration board, featuring Yul Brynner as "Rameses" in ornate, brightly colored calf-length skirt, cape, brandishing a bow and arrow. Signed at the lower right, "J.L. Jensen 53." Exhibits faint marginal smudging. In very good to fine condition. **\$2,000 - \$3,000**



**540. JOHN JENSEN COSTUME SKETCH FOR "BAKA" FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Vintage original costume design sketch by John Jensen accomplished in pencil and gouache on a 15 x 20 in. leaf of illustration board, featuring a design for "Baka" (before Vincent Price was cast in the role) wearing a white belted skirt, cape, head-dress, amulet and staff. Signed at the lower right, "J.L. Jensen." Exhibits faint marginal smudging and some paint on the verso where it became stuck to another sketch. In very good to fine condition. **\$400 - \$600**



**541. JOHN JENSEN PEN & INK PORTRAIT OF MOSES FOR *THE TEN COMMANDMENTS*.** (Paramount, 1956) Vintage original promotional artwork design by John Jensen accomplished in pen & ink on 18 x 25.25 in. illustration board (image of Moses measures 11.75 x 18.5 in.), featuring Moses atop Mount Sinai holding the tablets and a staff. Signed in the image "J. L. Jensen." Intended for publication with instructions to the engraver written in the left margin. Faint smudging in the margins. Includes an additional 5.5 x 12 in. sketch in crayon on vellum with proposed promotional blurbs in the right margin. In very good to fine condition. **\$3,000 - \$5,000**

**542. JOHN JENSEN COSTUME ARTWORK OF EDWARD G. ROBINSON FOR *THE TEN COMMANDMENTS*.** (Paramount, 1956) Vintage original costume study by John Jensen accomplished in acrylic and oil on a 14.25 x 23 in. illustration paper tipped to slightly larger board, featuring Edward G. Robinson as "Dathan" wearing a belted orange skirt, striped robe and clutching a whip. Signed "J. L. Jensen" at the lower right corner. Some paper residue along the costume's right side where it became stuck to another, pinholes at the corners of the artwork. Mounting board slightly smudged, upper right corner chipped. In very good condition. **\$2,000 - \$3,000**

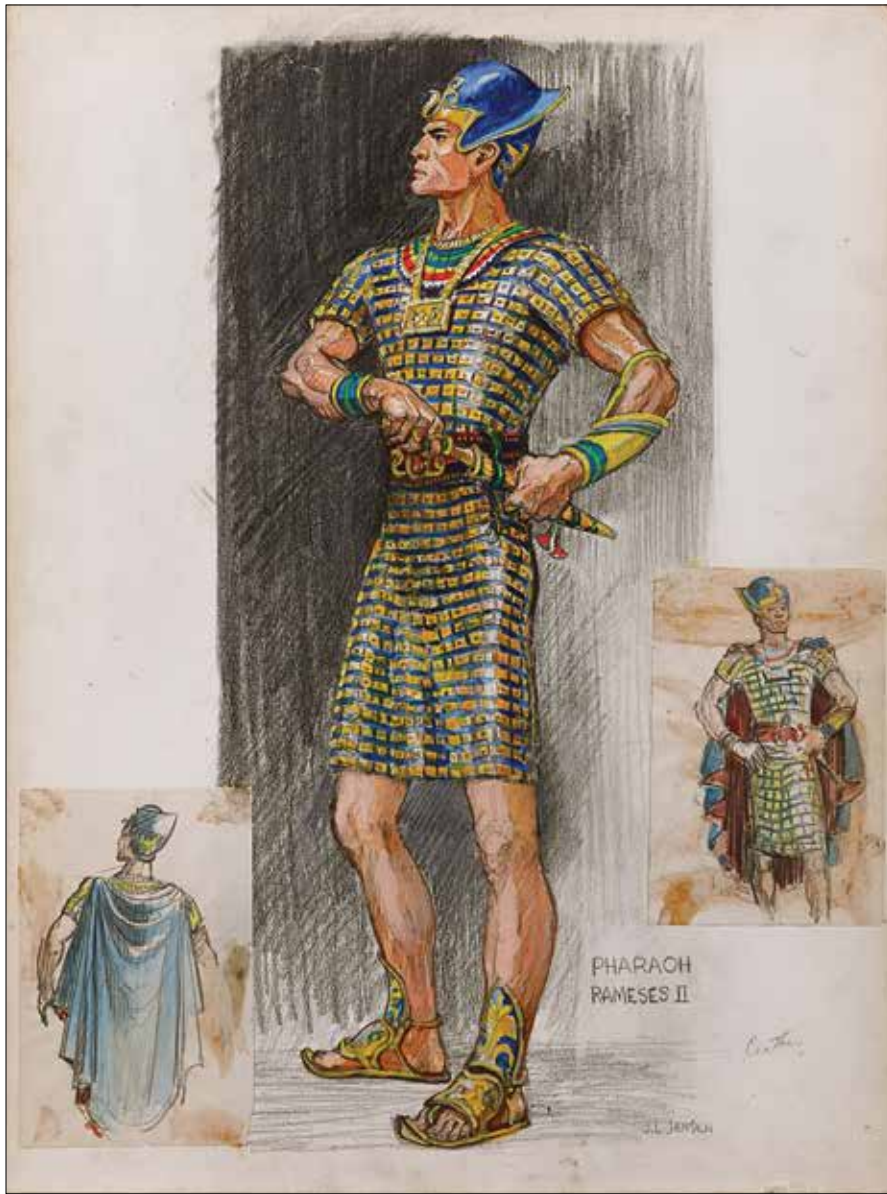


**543. ARNOLD FRIBERG COSTUME SKETCH OF JOSHUA FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Vintage original costume design sketch by Arnold Friberg accomplished in gouache on a 15 x 20 in. illustration board (image measures 9 x 19.25 in.), featuring "Joshua" in dark blue belted robe over an armored breastplate from the Mt. Nebo scene. Signed "A. Friberg" at the lower right corner. Exhibits light marginal smudging. In very good condition. **\$1,000 - \$2,000**



**544. JOHN JENSEN COSTUME SKETCH FOR FRANK DEKOVA WITH "BOTTLE AND BASKET" FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Vintage original costume design sketch by John Jensen accomplished in gouache on a 15 x 20 in. illustration board, featuring Frank Dekova as "Abiram" in calf-length skirt, brown robe, and headdress. Signed "J.L. Jensen" at the lower left, production notation "Abiram Exodus #3" at the upper right. Bears DeMille's approval signature in pencil at the lower right. Exhibits light marginal soiling. In very good to fine condition. **\$600 - \$800**





**545. JOHN JENSEN COSTUME SKETCH FOR YUL BRYNNER WITH "DAGGER" FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Richly detailed vintage original costume design sketch by John Jensen accomplished in acrylic on a 15 x 20 in. illustration board, featuring Yul Brynner as "Rameses" in ornate, gold and blue belted calf-length skirt, khat headdress, gauntlets, and brandishing a dagger. Includes two additional detail sketches of a cape with red lining. Signed at the lower right, "J.L. Jensen." Exhibits faint marginal smudging. A handwritten note on the verso reads, "Adapted from Plate I 'Le Costume Historique' by Racinet Fig. 8." In very good condition. **\$3,000 - \$5,000**



**546. JOHN JENSEN SOLDIER COSTUME SKETCH OF JOSHUA FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Vintage original costume design sketch by John Jensen accomplished in pencil and gouache on a 15 x 20 in. illustration board (image measures 9.5 x 19.25 in.), featuring "Joshua" in robe with an armored breastplate and helmet. The verso has an additional light sketch of a soldier holding a banner pole as well as an armor detail. Exhibits light marginal smudging. In very good to fine condition. **\$300 - \$500**

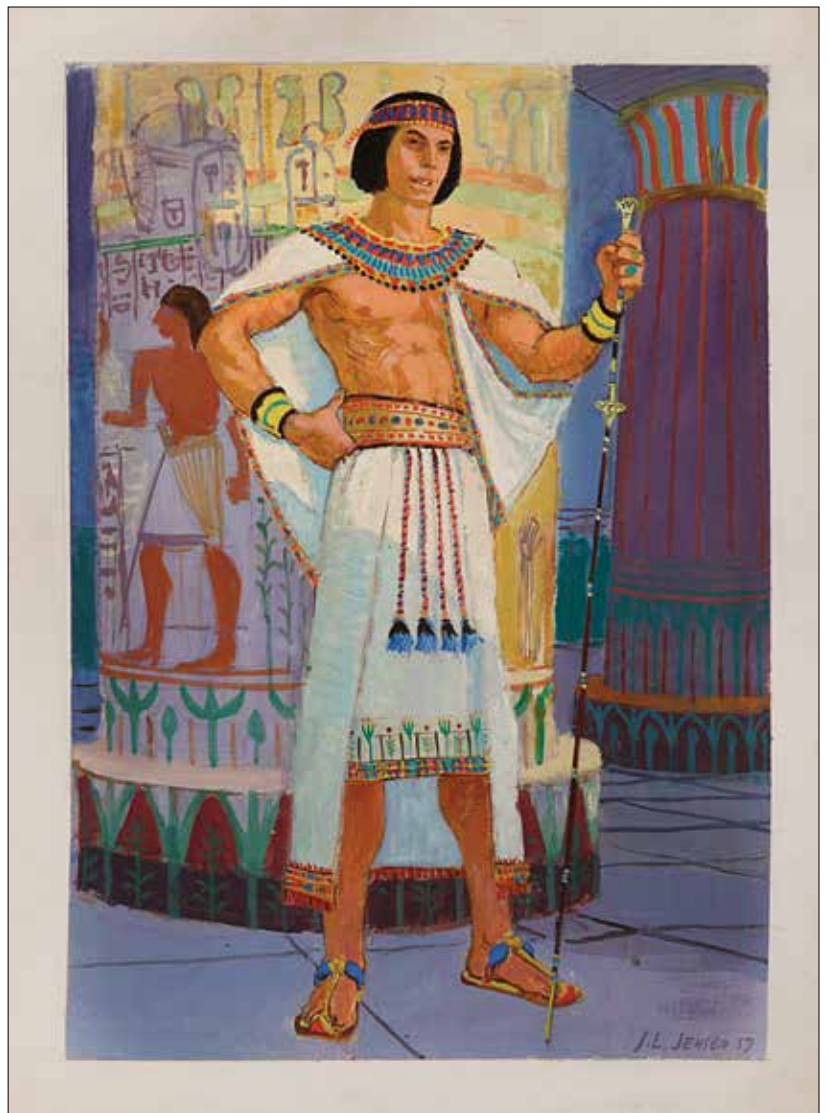


**547. JOHN JENSEN COSTUME SKETCH FOR NUBIAN SLAVES FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Vintage original costume design sketch by John Jensen accomplished in acrylic on a 15 x 20 in. illustration board, featuring Lilia's (played by Debra Paget) Nubian slaves in green and yellow form-fitting dresses. Signed in pencil at the lower left, "J.L. Jensen." Production rubber stamp on the verso with details on cost of the costumes and material construction. Exhibits some paper remnants along the arms and hair where it stuck to another sketch, faint marginal smudging. In good condition. **\$300 - \$500**





**548. JOHN JENSEN COSTUME SKETCH FOR AN EGYPTIAN FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Vintage original costume design sketch by John Jensen accomplished in graphite, charcoal, and gouache on a 15 x 20 in. illustration board, featuring a design for an Egyptian wearing a white knee-length robe, gold headdress and gauntlets, brandishing a staff. Exhibits a trace of corner wear. In fine condition. **\$600 - \$800**



**549. JOHN JENSEN COSTUME SKETCH FOR "PRINCE MOSES" AND COLUMN FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Vintage original costume design sketch by John Jensen accomplished in acrylic on a 15 x 20 in. illustration board, featuring a design for "Prince Moses" (likely based on William Boyd as this was before Charlton Heston was cast in the role) standing before an ornate column wearing a belted skirt, white cape, headband, and staff. Signed at the lower right, "J. L. Jensen 53." Exhibits faint marginal smudging. In very good to fine condition. **\$1,000 - \$2,000**



**550. JOHN JENSEN SCENE CONCEPT OF THRONE ROOM SCENE FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Vintage original costume design sketch by John Jensen accomplished in graphite, gouache, and acrylic on a 20 x 30 in. illustration board (image measures 14.25 x 26 in.), featuring a brightly colored throne room scene full of revelers laden with baskets of gifts. Signed "J. L. Jensen" in pencil at the lower right corner. Production notations in pencil in the margins. Slight corner wear and marginal smudging. In very good to fine condition. **\$1,000 - \$2,000**





**551. JOHN JENSEN COSTUME SKETCH FOR FRANK DEKOVA WITH SATCHEL FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Vintage original costume design sketch by John Jensen accomplished in gouache on a 15 x 20 in. illustration board, featuring Frank Dekova as "Abiram" in knee-length robe, and headdress. DeMille's approval signature at the upper right margin is crossed out and the words, "re-do," written underneath, since the sketch was done before Dekova was cast in the role. Pinholes at the upper corner tips, light marginal smudging. In very good to fine condition. **\$600 - \$800**



**553. JOHN JENSEN COSTUME SKETCH FOR "DATHAN" WITH WHIP FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Vintage original costume design sketch by John Jensen accomplished in pencil and gouache on a 15 x 20 in. illustration board, featuring a design for "Dathan" (before Edward G. Robinson was cast in the role) wearing a belted skirt, cape, headdress and brandishing a whip. Signed at the lower right, "J. L. Jensen '53." Exhibits slight marginal smudging. In very good to fine condition. **\$400 - \$600**



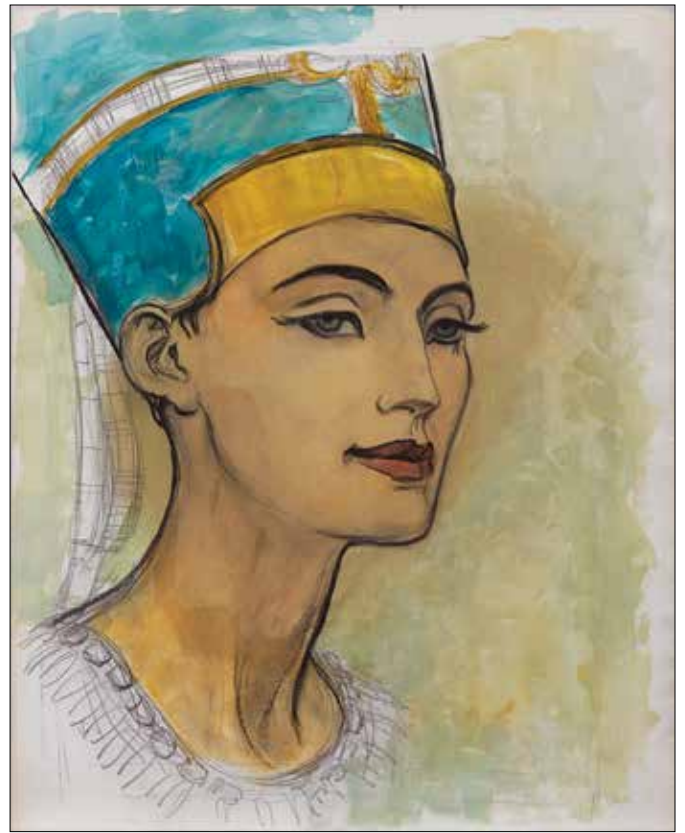
**552. JOHN JENSEN COSTUME SKETCH FOR "PRINCE MOSES" WITH FEATHER SCEPTER FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Vintage original costume design sketch by John Jensen accomplished in acrylic on a 15 x 20 in. illustration board, featuring a design for "Prince Moses" (likely based on William Boyd as this was before Charlton Heston was cast in the role) wearing a belted skirt, golden breastplate, headdress, and brandishing a scepter. Exhibits faint marginal smudging. In very good to fine condition. **\$1,000 - \$2,000**



**554. JOHN JENSEN COSTUME SKETCH OF "COMMANDER OF THE ARMY" FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Vintage original costume design sketch by John Jensen accomplished in pencil and gouache on a 15 x 20 in. illustration board, featuring the Commander of the Army (modeled on Henry Wilcoxon) in knee-length skirt, armored jerkin, and headdress. Exhibits light marginal smudging. In very good to fine condition. **\$200 - \$300**



**555. JOHN JENSEN COSTUME ARTWORK OF EDWARD G. ROBINSON FOR *THE TEN COMMANDMENTS*.** (Paramount, 1956) Vintage original costume study by John Jensen accomplished in acrylic and oil on a 14.25 x 23 in. illustration paper, featuring Edward G. Robinson as "Dathan" wearing a green robe and striped headdress. Signed "J. L. Jensen" at the lower left corner. Production notations in pencil on the verso: "Dathan costume #2 C-5-7 with Baka in litter brick pits ext. edge of drying fields/C-14-27 Later the night of Baka's murder in garden (without head cloth)," etc. Pinholes at corner, slight corner wear. In fine condition. **\$2,000 - \$3,000**



**556. CONCEPT SKETCH FOR "NEFERTITI" FOR *THE TEN COMMANDMENTS*.** (Paramount, 1956) Vintage original concept sketch, attributed to John Jensen, accomplished in pencil and gouache on a 14.5 x 18 in. illustration paper, featuring a conceptual sketch of the bust of Nefertiti (based on Audrey Hepburn's bust, Hepburn was briefly considered for the role) wearing her distinctive khat headdress. Trace of toning at the edges. In very good to fine condition. **\$800 - \$1,200**

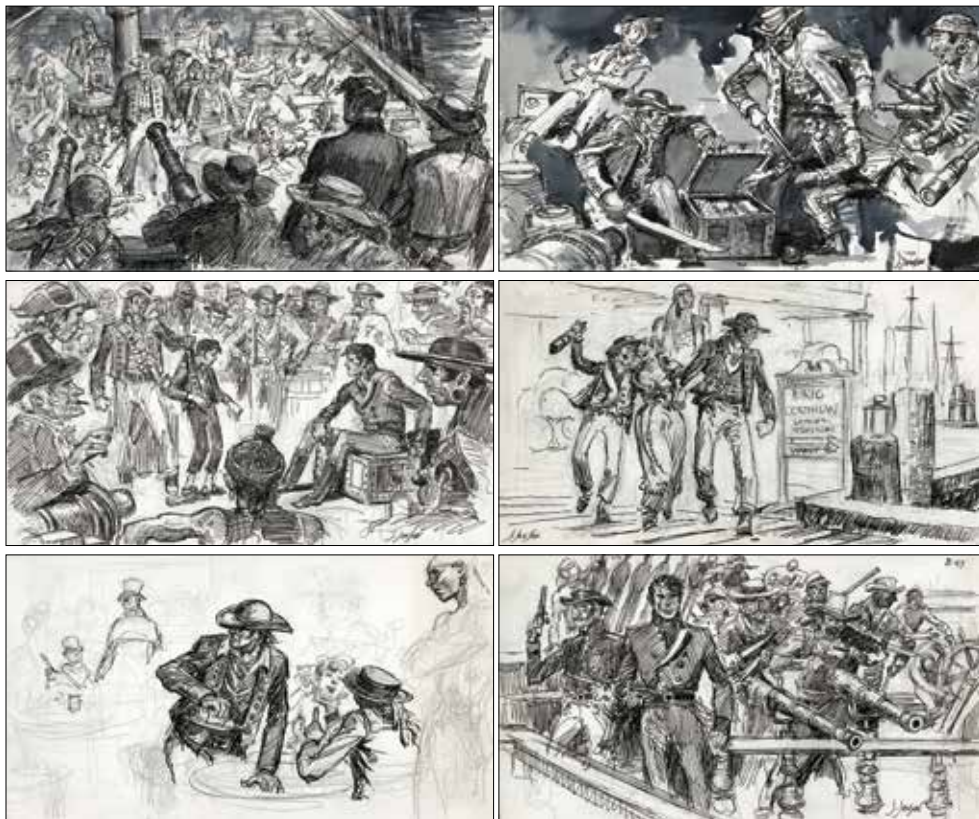


**557. JOHN JENSEN COSTUME SKETCH FOR MICHAEL ANSARA FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Vintage original costume design sketch by John Jensen accomplished in graphite and gouache on a 15 x 20 in. illustration board, featuring Michael Ansara as the "Egyptian Task-Master" in knee-length skirt and headdress, brandishing a whip in the brick pit. Signed "J.L. Jensen 53" at the lower left, production notation. Exhibits faint marginal soiling. In very good to fine condition. **\$400 - \$600**





**558. JOHN JENSEN SCENE SKETCH FOR AN UNREALIZED PROJECT, "HELEN OF TROY".** Vintage original concept scene sketch by John Jensen accomplished in pencil and gouache on a 15 x 20 in. illustration board, featuring Helen bound in chains before a seated noble and his retinue. A beautifully rendered sketch in bright, vibrant colors. Signed in pencil on the mat, "John L. Jensen 7/25/51." Unexamined out of mat. In very good to fine condition. **\$400 - \$600**



**559. JOHN JENSEN STORYBOARDS AND REFERENCE MATERIALS FOR *THE BUCCANEER*.** (Paramount, 1958) Archive of (60+) 11.5 x 6.25 in. John Jensen individual artists board pencil and ink storyboard panels in various states of completion for *The Buccaneer*. Some of the boards are linked in sequences and some are stand-alone pencil roughs of individual scenes. This lot includes a black book of brown-line sketch copies for "The Buccaneer" marked "Volume 2". Also included is a red binder with detached front cover, stamped in gold foil, "J. L. Jensen" and containing black and white photos of character studies and some original pen and ink sketches related to the film *Botany Bay*. **\$600 - \$800**



**560. *MARY POPPINS* ORIGINAL "UNCLE ALBERT" PARLOR SCENE STUDY PAINTING BY JIM SCHAEFFING.** (Disney, 1964) Vintage original scene sketch for *Mary Poppins* by Jim Schaeffing Accomplished in acrylic on 18 x 10 in. illustration board depicting a view with a central fireplace and furnishings. The famous vaulted ceiling that "Uncle Albert", "Mary Poppins", "Burt" and the children float up to in the beloved "I Love to Laugh" musical sequence is highly visible in this sketch. Signed, "Schaeffing" at the lower right. Notation in pencil on verso reads, "Sketch for Mary Poppins by Jim Schaeffing Uncle Albert's house." Fine condition. **\$400 - \$600**

## Orson Welles: A Journey Through his Life and Times



By Harlan Lebo

Explore the auction lots from the Orson Welles collection and you will begin a journey that spans the milestones of a great artist's career.

Our journey starts where Welles' career emerges, as a prodigy acclaimed as a writer, theatrical producer, and star in his teens. Here you will find Welles' youthful successes, including tidbits and announcements from Welles' productions in 1934 -- at age 19 -- and during his early days directing for the Mercury Theatre. That same year came Welles' first book, the acclaimed *Everybody's Shakespeare*, which transformed how America appreciated and performed the Bard's plays. Here too are publications about Welles' lecture series, and announcements from his shattering production of *Julius Caesar* and his triumphant direction of the controversial (at the time) play, *Native Son*.

You will see an extraordinarily rare transcript of the Mercury Theatre radio production of *War of the Worlds* -- this one the personal copy of CBS attorney Chuck Seton -- that was prepared for reporters in the frantic hours after Welles' 1938 broadcast terrified millions about an invasion from Mars. Here are Welles' personal copy of his speech that denounced fascism during World War II, along with examples of his work in radio, public lectures, and short films that demonstrate his tremendous versatility. And you can read correspondence between Welles and conservative columnist Walter Winchell, two powerhouse personalities engaged in wit and repartee about the young director's career in the theater.

The scripts from *Citizen Kane* from Welles' personal collection are monumentally important in the story of the creation of the film, and look as fresh as when they were created while the novice director-producer-writer-star was preparing his masterpiece -- at age 25. Here you will find the beginning of *Citizen Kane*: a pristine first script of *American*, the draft Herman Mankiewicz wrote for Welles' approval that was created so early that writing of major scenes and characters is yet to come. The next draft is a fuller evolution of the script, after Mankiewicz added more and Welles began to edit, now with the principal plot elements.

In the Third Revised Final shooting script, in never-before-seen handwritten notes, may be Welles' first attempt, late in production, to write one of the key scenes of the film, when Charles Foster Kane is forced to sign over his failing empire to his former banker. In the same script, we see evidence of what could be Welles' attempt to work through his frustration in his early days as a film director when staging the scene of political boss "Big Jim" Gettys destroying Kane's political career: a rough diagram that may have helped Welles set up the filming of the scene. And finally there is Welles' hand-typed manuscript full of handwritten directorial notes for a proposed television adaptation of *Citizen Kane* in the 1950s.

If you are fascinated by the intricacies of film production, you can explore more than 100 behind-the-scenes photographs -- prints and original negatives -- of the sets for *Citizen Kane*, almost all of which are being seen here publicly for the first time.

On a light note, you will find banter from Herman Mankiewicz, co-writer of *Citizen Kane*, never before seen outside of Welles' circle: "Manky," while working on the draft script, wrote a desperate joking message to order "good scotch," seltzer water, a box of legal pads, a Remington typewriter, and "a sexy steno." Also included is the official large-format program from the premiere of *Citizen Kane*, featuring the Welles at the top of his game as the new Hollywood phenomenon.

The journey moves on, including more original prints and negatives -- these are set-continuity images and behind-the-scenes shots from *The Magnificent Ambersons*, as well as storyboards from pre-production. We can view behind-the-scenes photos during production of another treasure, *The Lady from Shanghai*, which give us a rare glimpse of Welles immersed in directing on location. And you can read Welles at the peak of his writing powers in drafts that would become another of his best, *Touch of Evil*: three different scripts created in less than a month show us how Welles transformed a routine detective tale into a noir classic.

There are poignant memories as well, such as a concert program signed by Welles and then-wife Rita Hayworth from April 1945, not long before their marriage began to wane. For those who explore the darker elements of the business side of Hollywood are confidential memos that review Welles' tax problems, and how his income from RKO would be earned in partnership with the Internal Revenue Service. The collection also includes a final draft of Welles' first attempt at a Hollywood film in 1939 -- *Heart of Darkness* -- here in its final form, ready to shoot, but ultimately doomed for lack of budget approval by RKO.

The Welles' milestones continue into the 1950s and 60s, in scrapbook pages, contracts, and photographs shot while on location. We see some of his unsuccessful ventures as well -- unproduced scripts that are invaluable today as evidence of Welles-the-writer that none of us have experienced before. And items from late in Welles' career show the endless determination of this great independent artist: for instance, in his contract to narrate Ralph Bakshi's production of *The Lord of the Rings*, Clause C simply states: "no one shall direct Mr. Welles."

These items only begin to reveal the many jewels in this Orson Welles collection; there is much more, all of it vivid examples of the work by one of the finest creative talents of the American scene. Truly an historic offering.

Harlan Lebo

Harlan Lebo is the author of *Citizen Kane: A Filmmaker's Journey*, which will be published by St. Martin's Press in April 2016. The book can be pre-ordered on [Amazon.com](http://Amazon.com) and [Barnesandnoble.com](http://Barnesandnoble.com).

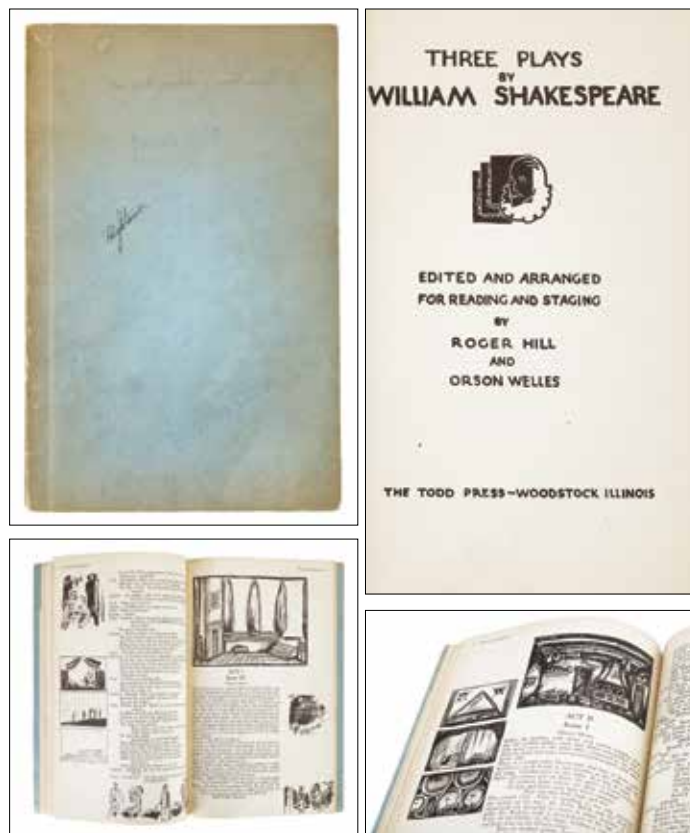




**561. ORSON WELLES' EARLY THEATRICAL EPHEMERA COLLECTION INCLUDING THE TODD BOYS SCHOOL AND MERCURY THEATRE.** (ca. 1930s) Welles attended Todd Boys School as a youngster and worked on stage presentations at a very early age. As a teenager, Welles returned to the school and produced several plays. Here is a collection of theater-related handbills, letters, programs and advertisements showcasing Welles productions at the Todd school. Including (1) typed letter signed by Todd Press representative, (7) inter-office typed correspondence between Mercury Theatre and Columbia Broadcasting System regarding production recording rights, (1) promotional brochure for the Todd Boys School, (1) Theater Education League magazine featuring Orson Welles, (7) various Welles-related handbills, (1) program for Orson Welles starring in Othello (1951), (1) Todd Theater festival program and (4) Todd Theater Festival handbills. All in vintage very good condition. **\$200 - \$300**



**563. THE CRADLE WILL ROCK ORSON WELLES' PERSONAL THEATRICAL SCRIPT, PLUS REVISION FOR AMERICA'S MUSICAL THEATRE.** (Federal Theater Project, 1937) Vintage Orson Welles personal 33-page, paper bound and bradded 9 x 11 in. theatrical script for the Welles directed musical theater play *The Cradle Will Rock*. Written by Marc Blitzstein and produced by John Houseman. Set in "Steeltown, USA", the play was an allegory of corruption and corporate greed. Staged for the Maxine Elliot Theater, the production was shut down by the Works Progress Administration before it opened for technicalities, which many suspected was really for the show's radical pro-union bent. Ultimately the show was spontaneously moved to the larger Venice Theater, where composer Blitzstein played piano as actors sang their parts from the audience. Exhibits folding, edge wear and staining to cover. Content remains in vintage, very good condition. Also included is a 104 multi-color revision page script for a more contemporary production for the American Musical Theater (1984). In vintage fine condition. **\$200 - \$300**



**562. ORSON WELLES' FIRST BOOK, FOR STAGING SHAKESPEARE'S TWELFTH NIGHT WITH NUMEROUS TEENAGE WELLES ILLUSTRATIONS AND TWELFTH NIGHT RECORD SET WITH PUBLISHED BOOK AND TEACHER'S GUIDE.** (Todd Press, 1934) Vintage rare 1st edition proof copy of Shakespeare's *Twelfth Night* rearranged for staging by a 24-year-old Orson Welles and his mentor and lifelong friend Roger Hill. Hill was originally Welles headmaster at the Todd School for Boys in Woodstock, Ill. The 61-page 6.5 x 10 in. book, published by The Todd Press-Woodstock, features many Orson Welles' printed pen and ink illustrations. Contents include an introduction by Columbia University professor of Dramatic Literature Brander Mathews, Advice to students on studying Shakespeare's plays, a Shakespeare biography and a chapter on "Staging Shakespeare and Shakespeare's stage" written by Welles. Orson Welles' adept illustrations appear throughout the pages of the book in the margins. The blue paper cover is inkstamped with "Twelfth Night" and "Temporary Edition", while written in pencil by an unknown hand is, "Now is the foundation of sound sense" and in pen, "Hightower". The book exhibits a few paragraphs underlined in pencil in the "staging" chapter and a 1 in. tear in the lower margin of page 23. With very light illegible pencil writing on the upper back cover. Overall in vintage very good condition. Includes a vintage set of 8 -78 RPM album set of Welles' recordings of a production of "Twelfth Night". Contained in individual paper sleeves within a handsome 14 x 12.5 in. red cloth and board folder imprinted on the front cover with "Columbia Phonograph Company, Inc. Mercury Text Records by Orson Welles, Twelfth Night by William Shakespeare". Included in the folder are 1-published 6 x 10 in. copy of Welles and Hill's book for staging and 1-copy of an accompanying 6 x 10 in. teacher's study guide. Folder, records and books remain in vintage, very good condition. Sleeves exhibit some deterioration. Otherwise, in good condition. **\$400 - \$600**

THE ORIGINAL BROADCAST THAT PANICKED THE NATION

# THE WAR OF THE WORLDS

ORSON WELLES



564. *WAR OF THE WORLDS* TRANSCRIPT OF THE SCRIPT OF THE HISTORIC ORSON WELLES RADIO BROADCAST. (Mercury Theatre, 1938) Vintage original CBS-issued typed 49-page transcript (including cover letter) of the Sunday October 30th, 1938 broadcast of *The Mercury Theatre On The Air* broadcast of Orson Welles' "War of the Worlds" adapted from the classic H. G. Wells Sci-fi novel. Released by CBS to the press the day after the Nation-wide hysteria that ensued when the radio play was first broadcast. The country reacted to Welles' convincing radio drama about an alien invasion by tying up phone lines calling police, arming themselves, a heart attack and more than one report of suicide from the public believing the fiction was reality. With a cover letter from CBS, in full: "Attached is a complete transcript of the Mercury Theatre On the Air transcript of H. G. Wells "War of the Worlds" broadcast over the WABC-Columbia Network last night (Sunday, October 30th, 8 o'clock to 9 o'clock PM, EST). This transcript presents an accurate and complete account from the recordings made of the program at the time it was broadcast. The Columbia network sincerely regrets the delay in getting this transcript to you, but it was felt that complete accuracy would be wanted by the press." Typed pages are on 3-hole punch paper, formerly bradded and now with some hole punches breached. The original front board cover is detached from the spine. A label affixed to the cover is handwritten in black ink, Orson Welles' War of the Worlds Broadcast. October, 1938". Interior pages exhibit staining, soiling, edge chipping and minor toning but not interfering with content. \$20,000 - \$30,000

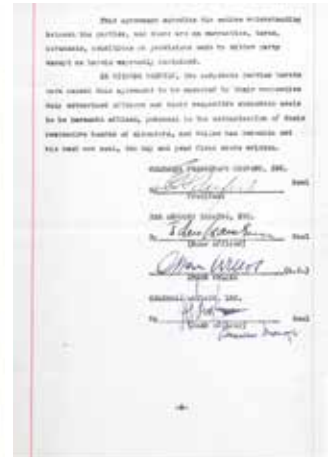




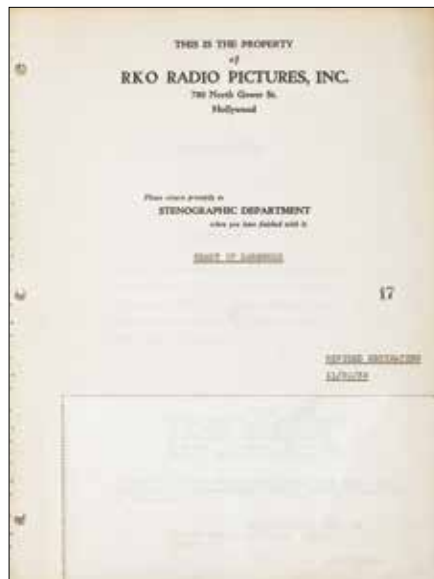
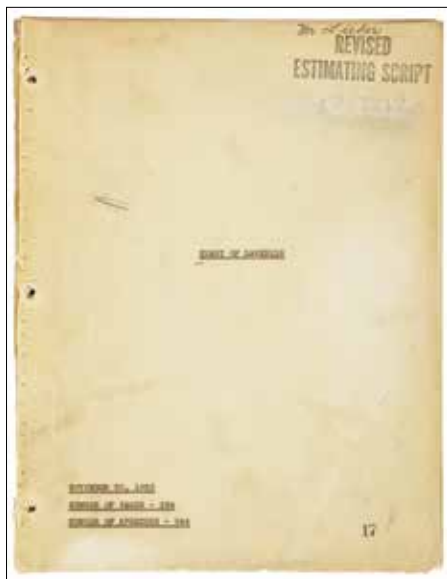
**565. ORSON WELLES AND JOHN HOUSEMAN SIGNED MERCURY THEATRE EXCLUSIVITY AGREEMENT.** Vintage typed contract signed, (“Orson Welles”) and (“John Houseman”) 4-page 8.5 x 11 in. contract dated 2 December 1938. Bradded and bound in a blue paper folder. This agreement between Orson Welles and John Houseman declares that Houseman will work exclusively for Welles’ radio and television projects, details writing and directorial services to be provided by Houseman for Mercury Theatre radio and television productions, and sets his salary at 8% of the gross compensation paid to Welles’ by official Mercury Theatre sponsor Campbell Soup Company. It reads in part, “Welles hereby engages Houseman to render his radio and television services and Houseman hereby agrees to perform his radio and television services exclusively for Welles. Houseman shall assist Welles in the preparation and writing of the script and in the supervision and direction of rehearsals for and the performances broadcast under the Campbell contract and in general shall perform services similar in kind and quality to those now being rendered by Houseman in connection with the series of programs broadcast by Welles as a sustaining feature of the Columbia Broadcasting system during the past several months”. Orson Welles’s popular CBS radio series *The Mercury Theatre of the Air*, an off-shoot of his *Mercury Theatre* stage repertory company, first aired July 11, 1938, for which Houseman worked as a writer and producer. After the national sensation created by the legendary *War of the Worlds* broadcast, Campbell Soup Company signed on as a sponsor. Beginning December 9<sup>th</sup>, 1938, the show was retitled *The Campbell Playhouse*. The agreement dates from that period of transition. Signed in black ink on the dotted lines at bottom right of page 3, “John Houseman” and “Orson Welles”. With notary public signatures, inkstamps, and embossed seals on page 4. Cover exhibits light staple stain to top left of cover and minor discoloration to edges. Minor toning to content. Overall, in vintage fine condition. **\$600 - \$800**



**566. ORSON WELLES COLLECTION OF (21) THEATRICAL AND RADIO-PUBLICITY PHOTOGRAPHS, INCLUDING *THE WAR OF THE WORLDS*.** (1940s-1950s) Vintage (21) original gelatin silver publicity photographs on single and double-weight paper of Orson Welles in various radio and film roles. The photos ranging in size from approx. 4 x 5 in to 8.25 x 10 in. include Welles from the radio drama “The Plot to Overthrow Christmas”, performing dramatic narration for *Out of Darkness*, broadcasting the infamous *War of the Worlds*, in intensive old-age makeup for George Bernard Shaw’s *Heartbreak House* on Broadway, from *Musical Reveries*, being mobbed by press regarding *War of the Worlds*, in goatee smoking a pipe, broadcasting *Orson Welles and His Mercury Theatre*, and other portraits. Some photos retain studio snipes, ink stamps, and notation on the verso. Ranging from vintage good to very good. **\$300 - \$500**



**567. JULIUS CAESAR 1938 COLUMBIA RECORDS CONTRACT SIGNED BY ORSON WELLES.** (Columbia Phonograph, 1938) Vintage original 9-page carbon copy 8.75 x 13.25 in. letter of agreement and contract between Columbia Phonograph Company’s Mercury Theatre and Orson Welles for the play *Julius Caesar*. Dated 31 January 1938, the contract details the arrangement between Welles and the theater for the production of the play. The last page of the contract is signed by Columbia Phonograph President, A Mercury Theatre Officer, Orson Welles and Columbia Artists, INC. business manager. Columbia Phonograph produced several of the Welles stage productions and this contract gave them the permission to do so. Also included is a loose 1-page carbon copy letter of agreement between composer Marc Blitzstein and Columbia for music to be used in the production signed by Blitzstein and Columbia Secretary-Treasurer. The contract is stapled to a blue paper-backing sheet. Music agreement exhibits paper loss at the top edge, not affecting content. Contract shows some corner damage and edge wear. Overall, in vintage very good condition. **\$400 - \$600**



**568. HEART OF DARKNESS ORSON WELLES' REVISED ESTIMATING SCRIPT.** (1939) Vintage original Orson Welles studio bound and bradded 174-multi-color revision page Revised Estimating Script for the unproduced film *Heart of Darkness* adapted by Welles from the Joseph Conrad novella of the same title. Considered the "first" feature screenplay ever written by Welles at RKO. Welles had planned to shoot the film in about 165 long panning shots, representing the point of view of Conrad's main character, "Captain Marlow" as he journeys in an old stream boat down a long jungle river in Africa in a quest to find "Mr. Kurtz" and some clue to the meaning of life. In a creative 10-page prologue to the film, Welles illustrates, through voice over and image, what the audience will encounter in his unconventional POV perspective shooting. In part: "INTRODUCTION. After regular RKO trademark title, followed by Mercury title, FADE OUT. DARK SCREEN. WELLES' VOICE. Ladies and gentlemen, this is Orson Welles. Don't worry. There's just nothing to look at for a while. You

can close your eyes, if you want to, but – please open them when I tell you to....First of all, I am going to divide this audience into two parts – you and everybody else in the theater. Now, then, open your eyes." There were many elements contributing to the scrapping of the ambitious film. The ongoing war in Europe cut down on projected studio revenues and making the back lot into African rivers for the central boat trip was too expensive. It has also been suggested that, confined by his restrictive POV format, Welles abandoned the project. Welles' longtime colleague John Houseman offers insight in his autobiography *Run Through*, writing in part: "The attractions were obvious; so were the difficulties... Joseph Conrad had used all sorts of subtle literary devices; the evil that destroyed him [Kurtz] was suggested and implied but never shown. In the concrete medium of film no such evasion was possible. Kurtz's life and the actions that led to his downfall must be dramatized and shown on the screen. Orson was aware of this, but he had not given it much thought... it was left to me to develop Welles's ideas into some kind of first-draft motion-picture script... worried by the ambivalence of my own feelings for Orson and in my anxiety to give him what he wanted, I found myself unable to give him anything at all. And Orson, who was beginning to have his own doubts about the project, had the satisfaction of feeling that he had, once again, been betrayed." When RKO pulled the plug on the project, Welles went on to make "Citizen Kane." The crème colored cover is typed title, dated 30 November 1939 and the estimating information "Number of pages 184, Number of Speeches 944". With Revised Estimating Script" inkstamp. Presented in a vintage board bound black folder. In vintage very good condition. **\$2,000 - \$3,000**



**569. RKO EMPLOYMENT CONTRACTS (18) FOR ORSON WELLES' PROJECTS INCLUDING LOUIS ARMSTRONG FOR IT'S ALL TRUE AND ACTORS IN "WELLES #1" WHICH BECAME HEART OF DARKNESS AND ULTIMATELY CITIZEN KANE.** (ca. 1930s – 1940s) Vintage 9 x 14.75 in. file folder of (18) original typed and carbon copies of RKO employment contracts ranging in size from 8.5 x 11 in. to 8.25 x 18.5 in., some signed by management and artists for Orson Welles' projects with (1) single page Index listing content. Including contracts for "Wells #1" (sic) which was to become *Heart of Darkness*, giving way to *Citizen Kane*. Including (1) 2-page contract between RKO and Everett Sloan for "Welles #1", (1) 7-page contract listing crew and salaries for *Heart of Darkness*, (1) 2-page contract between RKO and Edgar Barrier to act in Welles No. 1", (1) 2-page contract between RKO and Jack Carter to act in *Heart of Darkness*, (1) 2-page contract between RKO and Ray Collins to act in *Heart of Darkness*, (1) 5-pages of contracts between RKO and George Coulouris act in *Heart of Darkness*, (1) 2-page contract between RKO and Jack Carter to act in *Heart of Darkness*, (1) 8-page contract between RKO and John Emery to act in *Heart of Darkness*, (1) 6-page contract between RKO and John Housemen for writing on *Heart of Darkness* and *Smiler with a Knife*, (1) 2-page contract between RKO and Norman Lloyd as an artist on *Heart of Darkness*, (1) 7-page RKO and Frank Readick actor's agreement, (1) 2-page RKO and Erskine Sanford actor agreement and (1) 1-page RKO and August Eugene Schilling agreement, and regarding the jazz-related Welles feature *It's All True*. Including (1) Contract between RKO, Mercury Productions and Louis Armstrong for *It's All True* with Armstrong's salary (\$2,500 per week), a copy of Armstrong's power of attorney and the proviso that Armstrong will receive top billing of "any other colored artist in the picture" and "top

billing of the Jazz sequence of the picture", (1) 1-page RKO and Hazel Scott actor contract for *It's All True*, (1) 2-page RKO and Dante Orgolini contract and employment questionnaire for *It's All True*. Also included is (1) 3-page notice from Mercury Productions to RKO stating that Mercury has fired Roger Denny. Exhibiting some soiling, staining and office stapling. All documents remain in vintage very good condition. **\$400 - \$600**





**570. ORSON WELLES (3) VINTAGE PHOTOGRAPHIC PORTRAITS.** (ca. 1940s) Collection of (3) vintage gelatin silver glossy and matte 6 x 8 in. to 8 x 10 in. photographic portraits of wunderkind Orson Welles. Includes (1) candid image of Welles poolside with a typewriter on his lap, (1) production portrait from *The Stranger* (1946) with studio slug in lower border, and (1) publicity portrait of Welles holding a tobacco pipe. Typewriter photo exhibits ink notation on image in recto. All with minor handling. In vintage good to fine condition. **\$300 - \$500**



**571. ORSON WELLES (10) RADIO AND SPEECH SCRIPTS.** (ca. 1940s) Collection of vintage scripts by Orson Welles for various radio shows and personal speeches. Including (1) *The Man Who Saw Too Much* 20+ pages on camera narrator and voice over script, (1) Modern Forum 26-page speech on "Survival of Fascism", (1) Orson Welles Show (Lady Esther) 34-page script, (2) Orson Welles Almanac (Mobioloil) 30 and 34-page scripts, (2) Du Pont presents *The Cavalcade of America* 29-page "Juarez" script and 18-page "In the Best Tradition" script, (1) 3-page excerpts from an Orson Welles Almanac show, (1) 3-page radio segment featuring Welles and Gypsy Rose Lee and (1) 3-page segment from an untitled Welles radio segment. All documents are typed, carbon copies or copied scripts. In vintage condition ranging from good to very good condition. **\$400 - \$600**



**572. RKO RADIO PICTURES (2) DELUXE BOUND CAMPAIGN ANNOUNCEMENT MANUALS INCLUDING *CITIZEN KANE*, *JOURNEY INTO FEAR*, *FANTASIA*, *DUMBO* (PLUS WALT DISNEY CARTOONS), *SUSPICION*, AND MORE.** (RKO, 1940) Two Heavy spiral-bound studio yearbooks (1940/41) with decorated leatherette covers (faux crocodile) for the proposed slate of upcoming films produced by RKO, as a pitch to encourage theaters to book in advance. Contains 54pp with sepia and monochrome photo and art illustrations promoting a variety of films and stars, including *Citizen Kane* (under its working title *John Citizen USA*), Carole Lombard in Hitchcock's *Mr. and Mrs. Smith* and one other film, Ginger Rogers, Cary Grant, Walt Disney for 18 cartoons, and much more. **\$300 - \$500**



**573. ORSON WELLES VINTAGE INSCRIBED AND SIGNED PHOTOGRAPH.** (ca. 1940s) Vintage original gelatin silver double-weight 8 x 10 in. black and white photographic portrait of a young Orson Welles. Inscribed and signed in the upper left corner, "For Mary Lee, Regards, Orson Welles". The photo exhibits pinholes in corners, .5 in. paper loss in lower right hand corner. With some illegible pencil writing on the verso. In overall, vintage good condition. **\$400 - \$600**



**574. ORSON WELLES (3) OVERSIZE VINTAGE PHOTOGRAPHS WITH ONE SIGNED BY WELLES.** (ca. 1940 – 1950) Orson Welles (3) oversize gelatin silver photographs of the artist as a young man. Including: (1) 8 x 11.25 in. borderless portrait of Welles in white suit smoking a pipe, (1) 8.5 x 11 in. production photograph with Welles as “Kane” in old age makeup and costume reading a script with Delores Del Rio looking on from *Citizen Kane* with RKO inkstamp on the verso and (1) Dramatic 9 x 12.5 in. portrait of Welles in “Othello” makeup and costume standing before a painted theatrical backdrop for *Othello* inscribed and signed in white ink, “Dearest Lou, Love from Orson” with mounting remnants on the verso. All exhibit signs of age and handling. Overall, in good condition. **\$400 – \$600**



**575. FILMS DIRECTED BY ORSON WELLES (70+) VINTAGE SCENE, PORTRAIT, AND LOCATION PHOTOGRAPHS.** (ca. 1940s – 1950s) Vintage collection of gelatin silver photographs ranging in size from approx. 2.5 x 1 in. to 8 x 10 in. of Orson Welles, directing, in various productions and scrapbook location images, etc. Including (2) Welles as “Othello”, (5) *The Trial* with Anthony Perkins, (1) of Delores Del Rio and Welles from *Journey into Fear*, (3) of Welles directing, (4) production photos from *Falstaff*, (1) of Welles having his hand cast for prosthetics. Also includes (5) scrapbook pages containing 40+ black and white snapshots of European locations likely for *Othello* or *Mr. Arkadin*. Scrapbook pages are crumbling but the photos remain in very good condition. All items in good to very good condition. **\$200 – \$300**



**576. ORSON WELLES (25+) VINTAGE AND REPRINT PHOTOGRAPHS.** (ca. 1940s–1960s) Vintage original and later reprint (25+) gelatin silver production and portrait photographs ranging in size from approx. 7 x 9 in. to 8 x 10 in. on single and double weight paper. Some prints retain studio snipes, ink stamps, and studio slug information printed in the lower border. Including views of Welles in a variety of films including *Prince of the Foxes* with Tyrone Power, as “Virgil Renschler” in *Man in the Shadows*, as “Edward Rochester” in *Jane Eyre*, as “Erik Kessler” in *Tomorrow is Forever*, with James Cagney on the set of *The Man With 1000 Faces*, and others. Some prints exhibit toning, smudging, soiling, creasing, edge wear, corner bumping, and general signs of handling. In vintage good to vintage very good condition. **\$200 – \$300**



# KANE



577. "AMERICAN" WORKING TITLE FOR *CITIZEN KANE* ORSON WELLES' PERSONAL TYPED MANUSCRIPT FIRST ROUGH DRAFT BY HERMAN MANKIEWICZ. (RKO Pictures, 1941) Vintage original typed 267-page First Rough Draft by Orson Welles and Herman J. Mankiewicz of "American" which would become one of the greatest films in the history of the cinema, *Citizen Kane*. In March of 1940, Orson Welles sent Mankiewicz and close friend John Houseman (tasked with making sure Mankiewicz wrote rather than getting drunk) to Mrs. Campbell's Guest Ranch retreat in Victorville, California some 60 miles outside of Los Angeles to write the first drafts of *Citizen Kane*, with a 300-page draft script of dialogue and camera instructions by Welles as a starting point. In an article titled "Scripts of Citizen Kane" by Robert Carringer, the author makes mention of the draft offered here, "Mankiewicz's April 16, 1940 draft clocks in at approximately 250 pages but exhibits huge gaps in continuity..." This draft differs from the produced screenplay in some subtle and some more extreme ways. In the example of the opening, it is written, "FADE IN - A VAST GATEWAY OF GRILLED IRON (in the middle of which is clearly seen a huge initial "K") stretching clear across the road. As the CAMERA MOVES towards it, the gate opens and the CAMERA PASSES through. A few feet further on, the gate having closed behind it, the CAMERA REVEALS, either because it has reached the top of a small incline or because it has turned a bend, (depending upon the topography to be selected)..." As compared to the ultimate shooting script, which opens with, "FADE IN: EXT. XANADU - FAINT DAWN - 1940 (MINIATURE) Window, very small in the distance, illuminated. All around this is an almost totally black screen. Now, as the camera moves slowly towards the window which is almost a postage stamp in the frame, other forms appear; barbed wire, cyclone fencing, and now, looming up against an early morning sky, enormous iron grille work. Camera travels up what is now shown to be a gateway of gigantic proportions and holds on the top of it - a huge initial "K" showing darker and darker against the dawn sky. Through this and beyond we see the fairy-tale mountaintop of Xanadu..." This 267-page rough draft, dated April 16, 1940, is the earliest known existing draft of *Citizen Kane* in private hands. Presented in a vintage board bound black folder. Exhibiting only minor toning to edges. In overall, vintage very good to fine condition. Provenance: Acquired by the consignor directly from Orson Welles. \$20,000 - \$30,000

AMERICAN

FADE IN

A VAST GATEWAY OF GRILLED IRON

(In the middle of which is clearly seen a huge initial "K") stretching clear across the road. As the CAMERA MOVES toward it, the gate opens and the CAMERA PASSES through. A few feet further on, the gate having closed behind it, the CAMERA REVEALS, either because it has reached the top of a small incline or because it has turned a bend, (depending upon the topography to be selected).

THE LITERALLY INCREDIBLE DOMAIN

Of Charles Foster Kane. Its right flank resting for nearly forty miles on the Gulf Coast, it truly extends in all directions farther than the eye can see. Designed by nature to be almost completely bare and flat -- it was, as will develop, practically all marsh-land when Kane acquired it and changed its face -- it is now pleasantly uneven, with its fair share of rolling hills and one very good-sized mountain, all man-made. Almost all the land is improved, either through cultivation for farming purposes or through careful landscaping, in the shape of parks and lakes. The castle itself, an enormous pile, compounded of several genuine castles, of European origin, of varying architecture -- dominates the scene, from the very peak of the mountain.

DISSOLVE

GOLF LINKS

Past which we move. The greens are straggly and overgrown, the fairways wild with tropical weeds, the links unused and not seriously tended for a long time.

DISSOLVE

SIX CHAMPIONSHIP-SIZED TENNIS COURTS

Only one is in even fair condition. The others have torn and sagging nets, there are fissures in the cement, baselines have been obliterated. The one court alone clearly has been used, and that not too carefully, to the exclusion of the others, for a long time.

DISSOLVE OUT

(CONTINUED)

KANE'S VOICE

4

Rosebud!

The movement of the hand becomes less.

KANE'S VOICE (cont'd)

Rosebud!

Now the hand has become perfectly still. The snowstorm in the glass globe has begun to subside.

KANE'S VOICE (cont'd)

(barely audible)

Rosebud!

The hand opens and the glass globe falls to the floor, shattering into bits. There is a brief flurry of the snowflakes for a moment. Then they are still. The CAMERA PULLS BACK SLOWLY to reveal the owner of the hand: in the dim light, a vast, still figure on the bed, over whom a sheet is being drawn, so that the face is not seen.

FADE OUT

(CONTINUED)

44

KANE SR.

(a bit sore)

Oh, what's the sense in trying to fool the boy?

MRS. KANE

(hastily)

Jim!

KANE SR.

You're going to live with Mr. Thatcher from now on, Charles. You're going to be rich. Your Ma figures -- your mother and I have decided that this isn't the place for you to grow up. You'll probably be the richest man in America some day and you ought to --

MRS. KANE

You won't be lonely, Charles. You'll have a lot of things --

THATCHER

We're going to have a lot of good times together, Charles. Really we are.

(Kane stares at him)  
I'm delighted I've met you at last, Charles. Let's shake hands.

(extends his hand.)

Charles continues to look at him  
Now, now! I'm not as frightening as all that! Let's shake, what do you say?

He reaches out for Charles' hand. Without a word Charles hits him in the stomach with the sled. Thatcher stumbles back a few feet, gasping.

THATCHER (cont'd)

(with a sickly grin)

You almost hurt me, Charles.

(he moves towards him)

Sleds are to -- to sleigh on. When we get to New York, Charles, we get to New York, Charles, we'll get you a sled that will make this one look silly! It's got a thing you can steer with. You turn it the way you want to go and --

(CONTINUED)

194 (CONTINUED)

KANE (cont'd)

315

I don't need the nurse.

Raymond helps him out of the chair. He gives him a stick which has been lying alongside of the chair. Painfully and leaning heavily on Raymond, Kane starts off, the nurse fluttering in back of them.

DISSOLVE

197 THE SCREEN, FULL OF HEADLINES, TELLING OF KANE'S DEATH. (The scenes shown in the "News Digest".)

DISSOLVE

198 THATCHER AND RAYMOND IN RAYMOND'S LIVING ROOM

RAYMOND

(sullenly)

That's the whole works, right up to date.

THATCHER

Sentimental fellow, aren't you?

RAYMOND

Yes and No.

THATCHER

(getting to his feet)  
Well, thanks a lot.

RAYMOND

Get any notions about 'Rosebud' out of all that?

THATCHER

No.

RAYMOND

Well, you can go on asking questions and --

(CONTINUED)



**578. CITIZEN KANE** ORSON WELLES' PERSONAL TYPED MANUSCRIPT "ORIGINAL STORY AND SCREENPLAY BY HERMAN J. MANKIEWICZ". (RKO Pictures, 1941) Vintage original Herman J. Mankiewicz 156-page typed draft screenplay for *Citizen Kane*. Black paper folder-bound with title page typed with title and "Original Story and Screen Play by Herman J. Mankiewicz". In March of 1940, Orson Welles sent Mankiewicz and close friend John Houseman (tasked with making sure Mankiewicz wrote rather than getting drunk) to Mrs. Campbell's Guest Ranch retreat in Victorville, California some 60 miles outside of Los Angeles to write the first drafts of *Citizen Kane*, with a 300-page draft script of dialogue and camera instructions by Welles as a starting point. At one time there was a dispute over who would be credited with writing the screenplay when Welles began promoting himself as a one-man show - writer, director and actor. But Mankiewicz, who many historians assert wrote the bulk of the script, prevailed. This draft assigning original story credit as well as screen writing credit to Mankiewicz attests to his profound influence on the origins of this iconic film, which would earn him his one and only Academy Award. From the opening shot of the film, the ultimate shooting script changed very little from this draft. Presented in a vintage board-bound black folder with interior cover exhibiting folds and creases, script pages show minor chipping with no paper-loss. In overall vintage fine condition. *Provenance:* Acquired by the consignor directly from Orson Welles. **\$20,000 - \$30,000**

CITIZEN KANE

PRO

PROLOGUE

FADE IN

EXT. XANADU - FAINT DAWN - 1940 (MINIATURE)

- 1 WINDOW, VERY SMALL IN THE DISTANCE, ILLUMINATED  
All around this an almost totally black screen. Now, as the CAMERA MOVES SLOWLY towards this window which is almost a postage stamp in the frame, other forms appear; barbed wire, cyclone fencing, and now, looming up against an early morning sky, enormous iron grille work. CAMERA TRAVELS up what is now shown to be a gateway of gigantic proportions and HOLDS on the top of it -- a huge initial "K" showing darker and darker against the dawn sky. Through this and beyond we see the fairy-tale mountaintop of Xanadu, the great castle a silhouette at its summit, the little window a distant accent in the darkness.

DISSOLVE

(A series of set-ups, each closer to the great window, all telling something of:)

- 2 THE LITERALLY INCREDIBLE DOMAIN OF CHARLES FOSTER KANE  
Its right flank resting for nearly forty miles on the Gulf Coast, it truly extends in all directions farther than the eye can see. Designed by nature to be almost completely bare and flat -- it was, as will develop, practically all marshland when Kane acquired and changed its face -- it is now pleasantly uneven, with its fair share of rolling hills and one very good-sized mountain, all man-made. Almost all the land is improved, either through cultivation for farming purposes or through careful landscaping, in the shape of parks and lakes. The castle itself, an enormous pile, compounded of several genuine castles, of European origin, of varying architecture -- dominates the scene, from the very peak of the mountain.

DISSOLVE

GOLF LINKS (MINIATURE)

- 3 Past which we move. The greens are straggly and overgrown, the fairways wild with tropical weeds, the links unused and not seriously tended for a long time.

DISSOLVE OUT

CITIZEN KANE

Original Story

and

Screen Play

By

HERMAN J. MANKIEWICZ

WHAT WAS ONCE A GOOD-SIZED ZOO (MINIATURE)

- 4 Of the Hagenbeck type. All that now remains, with one exception, are the individual plots, surrounded by moats, on which the animals are kept, free and yet safe from each other and the landscape at large. (Signs on several of the plots indicate that here there were once tigers, lions, giraffes.)

DISSOLVE

THE MONKEY TERRACE (MINIATURE)

- 5 In the f.g., a great obscene ape is outlined against the dawn murk. He is scratching himself slowly, thoughtfully, looking out across the estates of Charles Foster Kane, to the distant light glowing in the castle on the hill.

DISSOLVE

The ALLIGATOR PIT (MINIATURE)

- 6 The idiot pile of sleepy dragons. Reflected in the muddy water -- the lighted window.

THE LAGOON (MINIATURE)

- 7 The boat landing sags. An old newspaper floats on the surface of the water -- a copy of the New York "Enquirer." As it moves across the frame, it discloses again the reflection of the window in the castle, closer than before.

THE GREAT SWIMMING POOL (MINIATURE)

- 8 It is empty. A newspaper blows across the cracked floor of the tank.

DISSOLVE

THE COTTAGES (MINIATURE)

- 9 In the shadows, literally the shadows, of the castle. As we move by, we see that their doors and windows are boarded up and locked, with heavy bars as further protection and sealing.

DISSOLVE OUT

DISSOLVE IN

A DRAWBRIDGE - (MINIATURE)

- 10 Over a wide moat, now stagnant and choked move across it and through a huge solid formal garden, perhaps thirty yards wide yards deep, which extends right up to the castle. The landscaping surrounding it and casual for a long time, but this part been kept up in perfect shape. As the way through it, towards the lighted block there are revealed rare and exotic blooms. The dominating note is one of almost lushness, hanging limp and despairing. moss. Anker Wat, the night the last King died.

DISSOLVE

THE WINDOW - (MINIATURE)

- 11 CAMERA MOVES IN until the frame of the window fills the frame of the screen. Suddenly the light within goes out. This STOPS the action of the CAMERA and cuts the music which has been accompanying the sequence. In the glass panes of the window we see reflected the ripe, dreary landscape of Mr. Kane's estate behind and the dawn sky.

DISSOLVE

INT. KANE'S BEDROOM - FAINT DAWN - 1940

- 12 A VERY LONG SHOT of Kane's enormous bed, silhouetted against the enormous window.

DISSOLVE

INT. KANE'S BEDROOM - FAINT DAWN - 1940

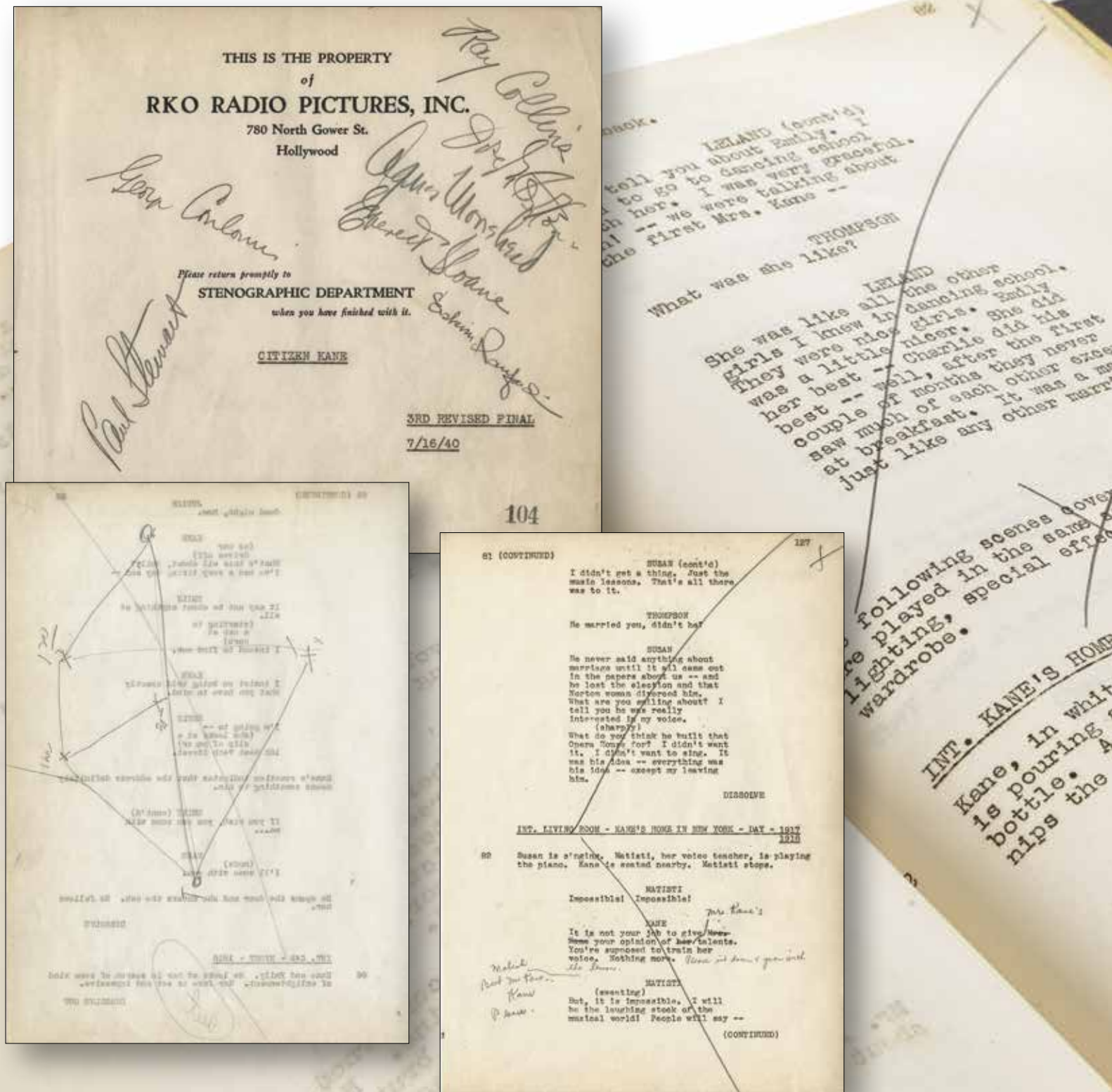
- 13 A SNOW SCENE. An incredible one. Big impossible flakes of snow, a too picturesque farmhouse and a snow man. The jingling of sleigh bells in the musical score now makes an ironic reference to Indian Temple bells -- the music freezes --

KANE'S OLD OLD VOICE

(CONTINUED)

Rosebud!

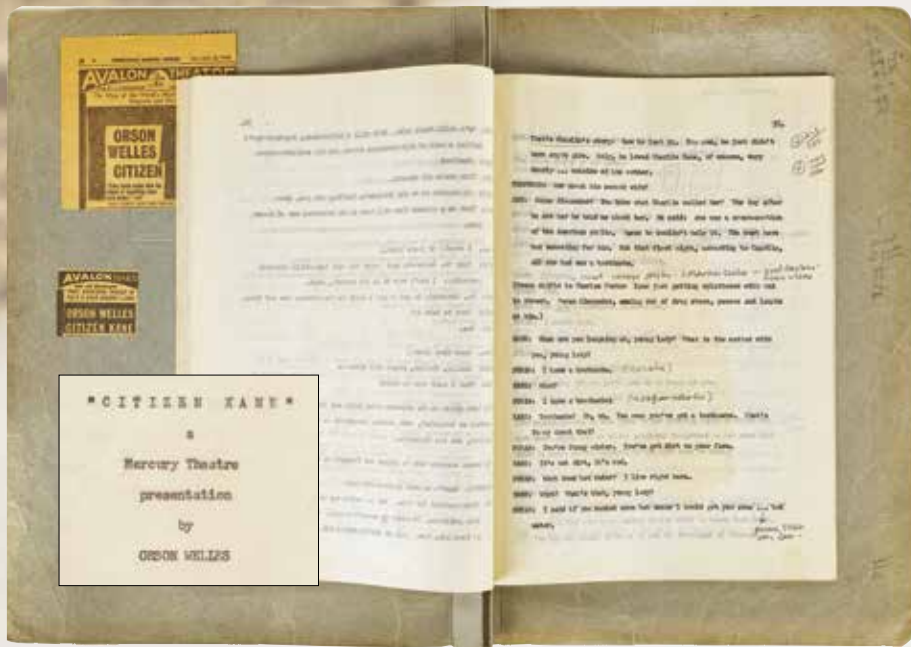




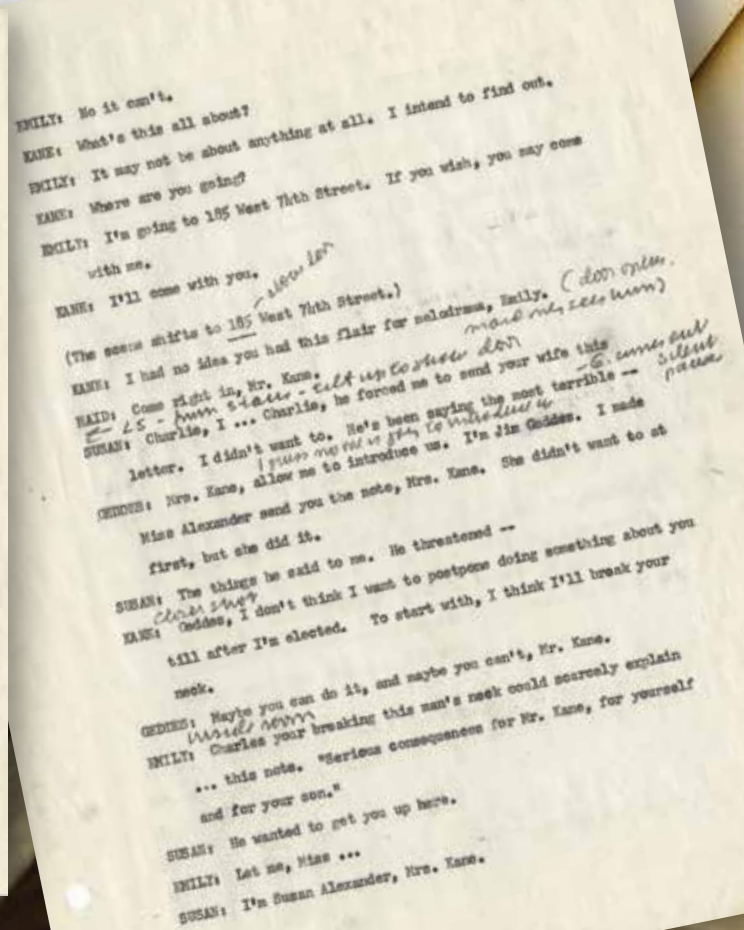
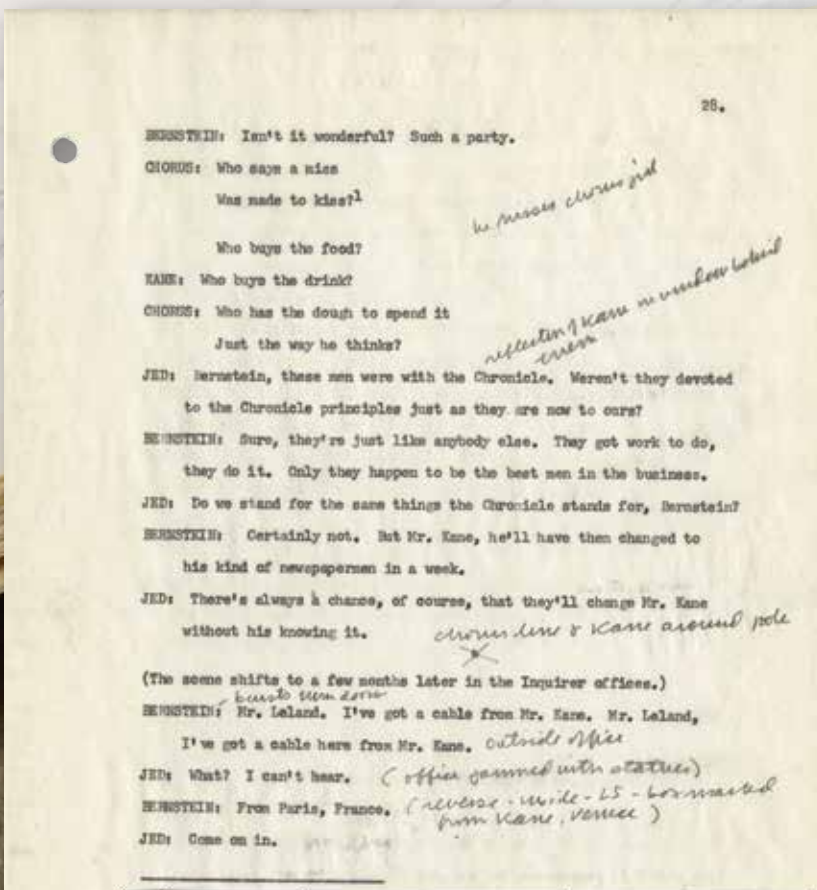
**579. CITIZEN KANE ORSON WELLES' PERSONAL 3<sup>RD</sup> REVISED FINAL SHOOTING SCRIPT WITH NUMEROUS HAND-NOTATIONS, SIGNED BY PRINCIPAL CAST MEMBERS.** (RKO Pictures, 1941) Vintage original 3rd revised 156-page final shooting script for *Citizen Kane* dated "7/16/40", hand-annotated by Orson Welles. Signed on the title page missing perforated lower portion by cast members Ray Collins, Agnes Moorehead, Everett Sloane, George Coulouris, Paul Stewart, Joseph Cotten, and Erskine Sanford. The shooting script exhibits traditional strikethrough lines which Welles would have marked off on each page as shooting was completed. There are also X's through finished dialogue passages, and recurring hand-written annotations. On the back of page 99 there is a diagram that could represent camera set-up or other technical information. An extensive hand-written paragraph by Welles appears on the back of page 137 and reads, in full: "Well Charles -- Our foreclosure of your international newspaper syndicate is not only serious business -- After all you've been able to print your opinion for over 30 years now -- Kane -- Yes". There are other examples of secretarial writing dictated by Welles' to his well-known assistant Katherine Popper. Also includes 13-page shot breakdown dated July 16, 1940 with cinematographer Gregg Toland's name written in unknown hand. Presented in a vintage board-bound black folder. Cover and content remain in vintage very fine condition. *Provenance:* Acquired by the consignor directly from Orson Welles. **\$20,000 - \$30,000**







**580. ORSON WELLES' PERSONAL TYPED AND HAND-ANNOTATED MANUSCRIPT WITH DIRECTION NOTES FOR PROPOSED TELEVISION ADAPTATION OF *CITIZEN KANE*.** (1950s) 62-page typed onionskin manuscript with Welles' hand annotations for a proposed television adaptation of *Citizen Kane* in the 1950s. Despite Herman J. Mankiewicz's involvement in the film screenplay, this teleplay is credited solely to Welles on the title page, despite the fact that the dialogue is a word-for-word analog of the finished film. The hand annotations in this treatment include scenic direction and insertions, dialogue edits and additions, camera angles and even character blocking. Welles also includes some very thematic analysis of the material i.e., commenting on the line, "I only saw her for one second, she didn't see me at all. But I'll be a month hasn't gone by since I haven't thought of that girl..." to which Welles writes in the margin, "i.e., Like a mother or a sled". And, commenting on the famous scene at the newspaper when the staff celebrates Kane's birthday with a surprise party, "He [Bernstein] whistles again and a line of chorus girls come out". Welles has drawn a pencil cartoon of a face in a square and written, "CU-Negro trumpeter smiles with eyes closed CU as band plays." No less than 44 of 62 pages of the teleplay bear some form of pencil annotations. Bound in a green paper folder with embossed window with typed "Citizen Kane" title card tipped to cover. Presented in a vintage board bound black folder. In vintage very good condition. **\$8,000 - \$12,000**





FATHER: You're going to see Chicago and New York, and Washington, may be. Ain't he, Mr. Thatcher?

THURGOOD: He certainly is. I wish I were a little boy going on a trip like that for the first time.

CHARLES: Why aren't you coming with us, Ma?

MOTHER: We have to stay here, Charles.

FATHER: You're going to live with Mr. Thatcher from now on, Charlie.

You're going to be rich, your Ma figure -- that is, me and her decided this ain't the place for you to grow up in. You'll probably be the richest man in America some day. And you're gonna get an education.

MOTHER: You won't be lonely, Charles.

CHARLES: Why, of course not! We're going to have some fine times together. Really we are, Charles. Shall we shake hands? Come, come now. I'm not as frightening as all that, am I? Now what do you say, let's shake!

(Charles strikes Mr. Thatcher, there is a to-do, and then the boy pushes him down in the snow. His father grabs him and his mother quickly rescues him and grasps him to her bosom.)

FAYHUR: I'm sorry, Mr. Thatcher, what that boy needs is a good thrashing.

MOTHER: That's what you think, Jim?

PATHEB: Yes.

MOTHER: That's why he's going to be brought up where you can't get at him.

(There are successive shots of ~~Robert~~, Charles' sled, becoming covered more and more deeply with snow. The scene changes to a couple of years

CU. Negro trumpet player smiling <sup>with eyes closed</sup> CU as band plays

of chorus girls come parading out.)

MURSTKIN: Oh, boy, here they come!

DAN: I say, are we going to declare war on Spain, or are we not?

JED: The Inquirer already has.

KAMR: You long-faced, over-dressed anarchist!

JED: I am not over-dressed.

KANE: You are fool Mr. Bernstein, look at his necktie.

VOICES: Let's have a song about Charlie. Is there a song about Charlie?

Is there a song about you, Mr. Kane?

KANE: You buy a bag of peanuts in this town and you get a song written about you.

CHORUS: (there are several stanzas to the following song, all of which point out the benevolent and crossading qualities of Charles Foster)

Kane, 6) There is a man,  
A certain man,  
And for the poor you may be sure  
That he'll do all he can.  
Who is this one,  
This favorite son?  
Who by his action has all the trustee  
Magnates on the run?  
What is his name?  
What is his name?  
He's Charlie Kane!  
He doesn't like the "mister"  
He just likes good old Charlie Kane.

Law - soft slip  
acts bullishly, i.e. -  
a man having a  
good come early  
- is compared to  
situation

mass with only: 120  
 ① counters & mass with plan  
 in the head - glass  
 below 10.

I'll do everything in my power to protect the underprivileged, the underpaid, and the underfed. (Cheers)

mass water: ①  
 ② Education & mass with whom  
 in the past, power  
 to protect the underprivileged, the  
 (Chavez)  
 yet?

I'll do everything in my power to protect the underprivileged  
 underpaid, and the underfed. (Cheers)  
 JUNEBO: Father, is pop governor yet?  
 SKILL: Not yet, Junior.  
 KENNY: Well, I'd make more promises now, if I weren't too busy around  
 town to keep them. There's no promise I'll make. And how do  
 Gaddis know I'll keep it. My first one is - promise of this state  
 will be to scrape for the indictment and conviction of J. Edgar  
 Gaddis.  
 is a shot of J. Edgar Gaddis  
 down upon the ground. -- still

(There is a shot of Jim Goides looking down upon the assembly speech.)

Q: I heard the other day hard get in by 100 and...

A: Jim Goides doesn't stand a chance.

Q: Hello, Pop!

A: When I saw...

you like your old man's speech?  
JUNIOR: I was in the box, Daddy. I mean what I say, Ma.  
ELMER: I'm sure you had. Hello, Ma.  
JUNIOR: Great speech, Mr. Know. Wonderful, wonderful.  
EMILY: I'm sending Junior home in the car, Charles, without me.  
MURPHY: Goodnight, father.  
MURPHY: Goodnight, son. Ma, Ma, who'd you  
What are you doing in there?  
Therese?

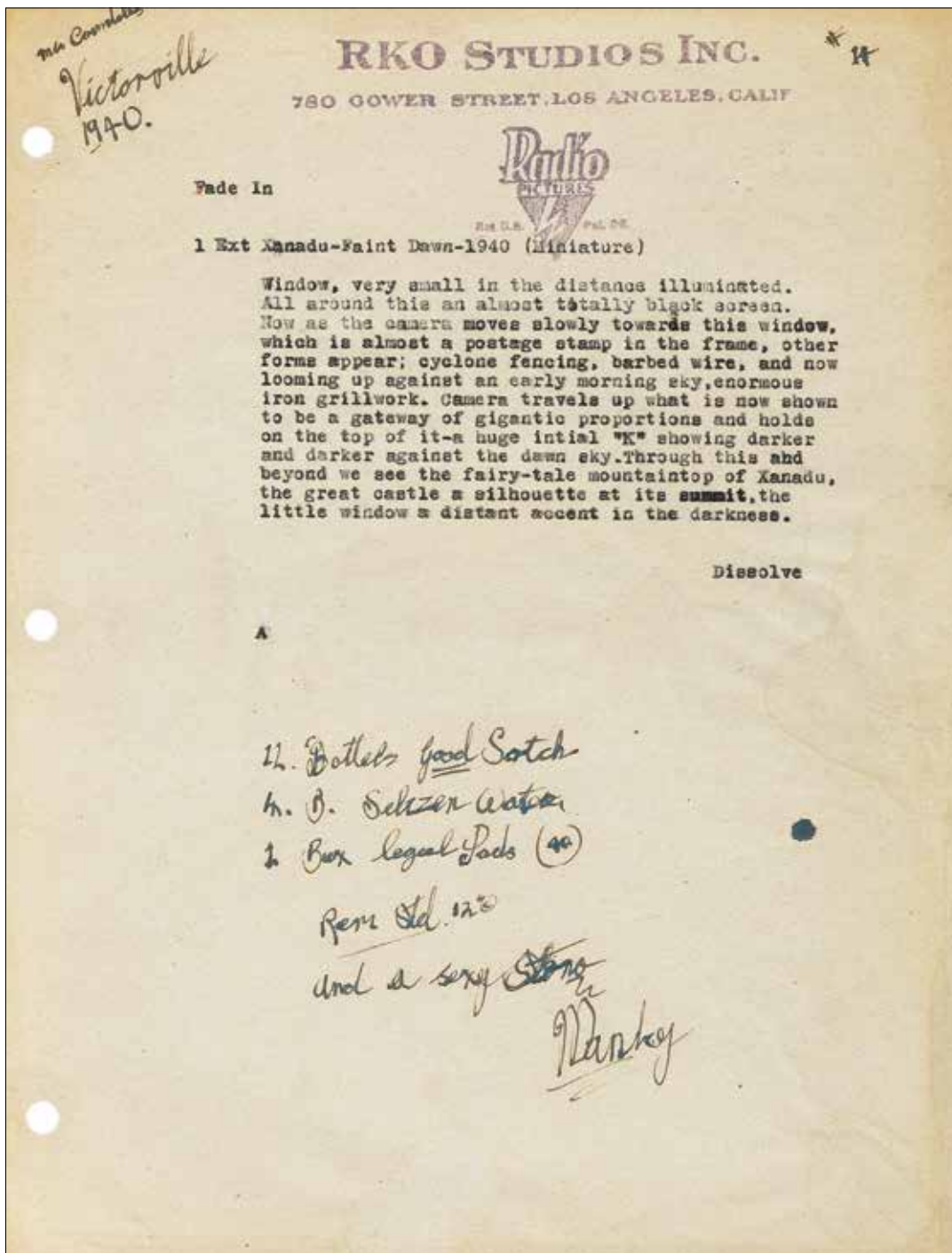
identified to the audience --  
then a fade out to after the  
gasflame cuts here  
(explosion to  
mean shot)  
by 100,000 votes.

in Geddes, I mean what I say. Did  
I  
I can hear every word.  
Bully.  
Wonderful, wonderful.  
In the car, Charles, without us.

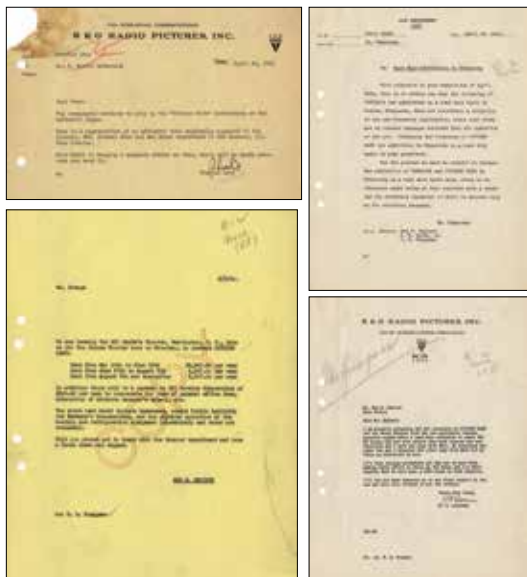
Q, why'd you send Junior home in the car alone  
the taxi?  
sent you to make with me, Charles.

some hot wa





581. *CITIZEN KANE* HERMAN MANKIEWICZ VICTORVILLE MEMO ON SCREENPLAY 1ST PAGE REQUESTING "SEXY STENO AND 12 BOTTLES GOOD SCOTCH". (RKO Pictures, 1941) Vintage original typed draft script page on 8.5 x 11 in. RKO Studios 3-hole punch paper hand annotated and signed by screenwriter Herman J. Mankiewicz, "Mankey". Undated. Handwritten at the top right corner, "my comments Victorville, 1940". For the scene: "Fade In, 1 Ext. Xanadu-Faint Dawn-1940 (Miniature) Window, very small in the distance illuminated. All around this is almost totally black screen. Now as the camera moves slowly towards this window, which is almost a postage stamp in the frame, other forms appear; cyclone fencing, barbed wire, and now looming up against an early morning sky, enormous iron grillwork. Camera travels up to what is now shown to be a gateway of gigantic proportions and holds on the top of it-a huge initial "K" showing darker and darker against the dawn sky, Through this and beyond we see the fairy-tale mountaintop of Xanadu, the great castle a silhouette at its summit, the little window a distant accent in the darkness. Dissolve" Significant to the story surrounding the writing of *Citizen Kane*. Ever since he had entered the inner circle of William Randolph Hearst, socializing at parties held at the newspaper mogul's San Simeon estate, Mankiewicz had wanted to write a script about such a character. In March of 1940, Welles sent Mankiewicz and close friend John Houseman (tasked with making sure Mankiewicz wrote rather than getting drunk) to Mrs. Campbell's Guest Ranch retreat in Victorville, California some 60 miles outside of Los Angeles to write the first drafts of *Citizen Kane*. As if to punctuate Welles concerns over Mankiewicz's notorious alcoholism, Mankiewicz himself has handwritten below the typed scene setup, "12. Bottles good Scotch, 4. B. Seltzer Water, 1. Box legal pads, Rem Std 12 ['Remington Standard No. 12' typewriter], and a sexy steno, Manky". At one time there was a dispute over who would be credited with writing the screenplay when Welles began promoting himself as a one-man show - writer, director and actor. But Mankiewicz, who many historians assert wrote the bulk of the script, prevailed. The ultimate script opening is virtually unchanged from this document draft and connects Mankiewicz to the earliest involvement and a profound influence on the screenplay for this iconic film, which would earn him his one and only Academy Award. In vintage very good condition. \$4,000 - \$6,000



**582. CITIZEN KANE PRODUCTION AND DISTRIBUTION CONTRACTS AND MEMOS.** (RKO Pictures, 1941) Vintage (2) 9.5 x 14.75 in. manila file folders containing typed and carbon copy contracts and correspondence related to the distribution of Orson Welles' magnum opus *Citizen Kane*. The material contained in these folders is not only important to the life of what is today considered one of the most important American films of all time, but was generated at a time when the film's not very well kept secret subject, the powerful William Randolph Hearst, was railing against the film's existence, which impacted the film's distribution. Most signed by inter-office personnel and (1) folder with 20+ pages of contracts including theater licensing agreements, RKO authorizing Bank of America, The National Shawmut Bank of Boston and The Riggs National Bank of Washington, D.C. to process RKO theater accounts, theater bookings, license application, agreements with theaters for the screening of *Citizen Kane*, (1) 30+ pages of business correspondence regarding the distribution of *Citizen Kane* including, European distribution, British Film Academy screenings, patent infringement regarding the "universal focus lens", option to continue roadshow exhibition of *Citizen Kane*, Warner Bros. letter about roadshow exhibition. Most signed by inter-office personnel. All in vintage very good condition. **\$400 - \$600**



**583. ORSON WELLES VINTAGE PRODUCTION PHOTOGRAPH FROM CITIZEN KANE.** Vintage gelatin silver glossy 8 x 10 in. production photograph of Orson Welles as "Charles Foster Kane" and Joseph Cotten as "Jed Leland" and their ill-fated "Declaration of Principles" document from *Citizen Kane*. With Culver Pictures inkstamps and snipes on verso. Exhibiting trace marginal handling. In very good to fine condition. **\$200 - \$300**

ment from *Citizen Kane*. With Culver Pictures inkstamps and snipes on verso. Exhibiting trace marginal handling. In very good to fine condition. **\$200 - \$300**



**584. CITIZEN KANE COLLECTION OF (100+) VINTAGE SET-CONTINUITY NEGATIVES WITH (80+) VINTAGE CONTACT PRINTS.** (RKO Pictures, 1941) Vintage collection of (100+) set-continuity 8 x 10 in. studio negatives from the Orson Welles masterpiece *Citizen Kane*. Representing images of most if not all of the settings seen in the film. With fascinating views of familiar settings with the soundstage and peripheral gaffing and rigging exposed. Including multiple images of Xanadu, Kane's warehouse of hoarded art and objects, Mrs. Kane's boarding house, Susan Alexander's second apartment, Susan Alexander's bedroom in Xanadu, Chicago Enquirer newspaper offices, behind the scenes at Kane's boyhood home with visible snow fan and young "Kane" (Buddy Swan) dragging "Rosebud" behind him, Kane's political campaign headquarters, The retirement home where "Jedidiah Leland" (Joseph Cotton) lives, Chicago Enquirer dressed for Kane's tribute banquet, The exterior New York Daily Enquirer, printing press room, Opera box at the theater, "Georgie's Place" nightclub, Kane's New York house dining room and more. Also included are (80+) 10 x 8 in. contact prints from the negatives with handwritten titles in the upper borders. All in vintage very good condition. *Provenance:* Acquired by the consignor directly from Orson Welles. **\$3,000 - \$5,000**





**585. CITIZEN KANE COLLECTION OF (75+) SCENE AND PORTRAIT PHOTOGRAPHS.** (RKO Pictures, 1941) (75+) Vintage original and later reprint gelatin silver 8 x 10 in. single-weight production photographs of *Citizen Kane*. Including some behind the scenes on-set photographs, many images of Welles on-set and in posed portraits, and studio production photos with studio slugs and info in the lower borders. Also included are (2) color snapshots of what appear to be several versions of the iconic "Rosebud" sled. All in vintage good to very good condition. **\$600 - \$800**



**586. DOROTHY COMINGORE "SUSAN KANE" OVERSIZE VINTAGE PHOTOGRAPHIC PORTRAIT FROM CITIZEN KANE.** (RKO Pictures, 1941) Vintage original oversize 10 x 13.25 in. photographic portrait on double-weight paper of Dorothy Comingore as "Susan Alexander Kane" in *Citizen Kane*. By photographer Alex Kahle. Featuring the actress in braided wig and an elaborately beaded theatrical stage costume reclining on a bed of pillows. With RKO and photographer's inkstamp on the verso. Exhibits edge chipping and some age and wear. In vintage good condition. **\$200 - \$300**



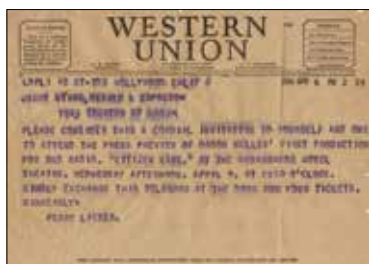
**587. RUTH WARRICK "EMILY MONROE NORTON KANE" PERIOD DRESS DESIGNED BY EDWARD STEVENSON FOR CITIZEN KANE.** (RKO, 1941) Mocha wool 2-piece period dress of short-bodice jacket with chocolate velvet collar and gathered sleeves, and long vent-pleated skirt, designed by Edward Stevenson for Ruth Warrick, who wears this when Orson Welles first presents her to his staff in *Citizen Kane*. Jacket is production labeled "CP-3-8 R. Warrick" plus "1904" to designate the time period in the plotline for this costume. Skirt labeled "CP-3-7 Warrick". Aside from a few tiny scattered stains and moth holes, in generally fine condition, virtually as screen-worn. **\$2,000 - \$3,000**



**588. PACKING CRATE SLAT FROM THE FINAL WAREHOUSE SCENE OF *CITIZEN KANE*.** (RKO, 1941) Vintage original slat from a crate in the iconic last scenes of "Kane's monumental warehouse of endless treasures from the Orson Welles' magnum opus *Citizen Kane*. Consisting of a single 42 x 3.5 x .75 in., dark-stained wooden plank, which was a slat from one of the on-screen shipping crates seen housed in the warehouse. Exhibiting production hand painted, "To Charles Foster Kane" across the length. Retaining some original nails and outfitted with integral hanging hardware on verso affixed post production. In vintage fine condition. **\$300 - \$500**



**589. *CITIZEN KANE* ILLUSTRATED PREMIERE PROGRAM PLUS DELUXE COLOR-GLOS LOBBY CARD.** (RKO Pictures, 1941) Collection of (2) vintage original *Citizen Kane* materials. Including: (1) 9 x 12 in. 18-page souvenir program from the 1941 Chicago premiere screening of *Citizen Kane*. The program contains articles glorifying Welles, highlighting the story and listing cast and (1) Color-glos 14 x 11 in. lobby card featuring a photo of newspapermen around the "Kane Elected" Extra edition of the New York Enquirer. **\$300 - \$500**



**590. *CITIZEN KANE* WORLD PREMIERE COLLECTION OF INVITATION, PRESS RELEASE, AND (30+) PHOTOGRAPHS.** (RKO Pictures, 1941) (30+) Vintage original and later reprint gelatin silver single-weight publicity photographs of the opening of *Citizen Kane* at the Ambassador Hotel Theatre, Wednesday April 9, at 2:30 P.M. Images include Welles, cast members, esteemed guests and studio executives arriving at the scene including Dolores Del Rio, Bennett Cerf, Richard C. Patterson, Deems Taylor, *Daily News* Publisher Captain J.M. Paterson, and others. Also included is the 3-page vintage stapled press release touting "Broadway goes all out" for *Citizen Kane* premiere, and original Western Union telegram from Perry Lieber inviting Jimmy Star of the *Herald Express* to the gala. All in good to very good condition. **\$600 - \$800**

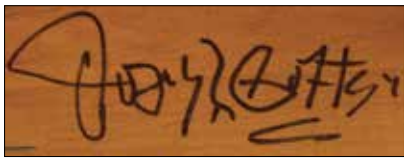


**591. *CITIZEN KANE* LINEN-BACKED ITALIAN LOCANDINA POSTER.** (RKO, 1941/R-1966) Vintage original linen backed 13 x 27 in. Italian locandina poster for the 1965 rerelease of Orson Welles' magnum opus *Citizen Kane*. Linen backed in the European style with no reparations to the poster, which maintains original folds and some minor scuffing to surface. Clean edges and corners. Vivid color. In vintage very good to fine condition. **\$300 - \$500**



**592. *CITIZEN KANE* GERMAN REISSUE A1 POSTER.** (RKO, 1941/R-1962) Vintage original linen-backed 23.5 x 33 in. German A1 poster for the 1965 release of Orson Welles' masterpiece *Citizen Kane*. Featuring bold artwork of Welles as "Kane" against a cityscape of skyscrapers cut from newspaper pages. Exhibiting gentle restoration. In very fine condition. **\$400 - \$600**





**594. ORSON WELLES COLLECTION OF (9) LETTERS AND TELEGRAMS INCLUDING ONE SIGNED, MAJORITY TO WALTER WINCHELL.** (ca. 1941-1955) Vintage Orson Welles-related (9) letters and telegraphs, primarily to radio gossip commentator Walter Winchell. Including two typed contentious letters with hand annotations between Winchell and Welles, (1) 8.5 x 11 in. letter typed on News from Stage stationery alerting Winchell to a comment by Welles in a piece published in Stage magazine. The letter reads in part, "We thought you'd be interested in this Orson Welles piece to appear in the February issue of Stage" signed in red pencil "Sylvia Stern". On the same page, Winchell types, "Hey! Mr. Welles: Refresh my memory please. When did I say you were dead in the theater? I probably did, but I don't recall it. regards ww" and (1) 7.25 x 10.5 in. typed letter on The Ambassador Hotel stationery, dated 8 February 1941 from Welles to Winchell, which reads in full: "Dear Walter, not in so many words. Regards, Orson". Winchell's secretary Rose has typed at the bottom of the page, in part: "...a reply to your note asking Welles when you ever said he was dead in the theater!" Finally, Winchell has written by hand in pencil on the right margin, "That's what I thought! You merely wanted to 'Pep up' your little essay, huh? Walter", (1) Paramount Pictures 5.5 x 8.5 in. memo from producer William Dozier to producer Harold Wilson about an unmade Welles script for "Smiler with a Knife", (1) 5.75 x 8 in. Western Union telegram to Howard Estabrook from Welles 12 Oct. 1943 inviting Estabrook to a party at the home of Mrs. Ira Gershwin, (2) 5.75 x 8 in. Western Union telegram dated 1 June 1946 from Welles to Walter Winchell asking for a favorable review to help a failing show, (1) 5.75 x 8 in. Western Union telegram from Welles to Winchell thanking him and informing him that he has seats to any show in any corner of the world, (1) Approx. 8.25 x 8.25 in. Western Union telegram from Welles to Winchell filling him in on getting 14 curtain calls at a show and bringing out a kitchen sink as a gag response to a Winchell comment in his column. Welles begs for support, in part: "Honestly show doesn't deserve to close and you're the only hope" and (1) 5.5 x 8.5 in. typed letter from Welles to Winchell inviting Winchell to visit Welles and Rita Hayworth in Palm Springs, with a handwritten Winchell response. Undated (ca. 1943-1947). All items exhibit age and some paper loss to edges not affecting the content. In vintage good condition. **\$300 - \$500**

**593. CITIZEN KANE 'ROSEBUD' LIMITED-EDITION AUTHENTIC SLED RE-CREATION SIGNED BY JOSEPH COTTEN.** (ca. 1960s-1970s) "Kane's" childhood sled, "Rosebud" is arguably the most famous prop ever committed to film. This 13 x 36 in. sled is an exact reproduction of the iconic hardwood version of the sled as introduced at the beginning of *Citizen Kane*. There were other, earlier, versions of the sled, but the original "hardwood" sled was won in a raffle more than sixty years ago and now resides in a library collection. During the 1960s & 70s, the man who made the original sleds for the movie was making and selling reproductions of the balsa wood sleds and several of these were bought by prominent Hollywood personalities. Signed on a support beam, "Joseph Cotten" dated 1990, Palm Springs. In fine condition. **\$400 - \$600**



**595. ORSON WELLES SIGNED PHOTOGRAPHIC PORTRAIT.** (ca. 1940s) Vintage gelatin silver glossy 7.25 x 9.5 in. borderless photographic portrait of Orson Welles wearing a stylish chalk stripe suit and holding a tobacco pipe. Inscribed and signed in red ink in upper right of image, "Good wishes, Orson Welles". Exhibiting gentle restoration to upper third of recto, and snipe remnants and ink notation on verso. In vintage very good condition. **\$1,200 - \$1,500**



**596. ORSON WELLES OVERSIZE SIGNED PHOTOGRAPHIC PORTRAIT.** (ca. 1940s) Vintage gelatin silver double-weight glossy 9.75 x 12.25 in. borderless photographic portrait of a young, dapper Orson Welles. Inscribed and signed in red ink in upper left of image, "For Rutgers Nelson – with all good wishes and many thanks, Orson Welles". Exhibiting clean pinholes at upper corners, minor creasing, and spotting. Otherwise, in vintage very good to fine condition. **\$2,000 - \$3,000**



**597. ORSON WELLES VINTAGE OVERSIZE EXHIBITION PORTRAIT PHOTOGRAPH FOR CITIZEN KANE FROM ERNEST BACHRACH'S PERSONAL ARCHIVE.** (RKO, 1941) Vintage original gelatin silver double-weight matte 10.25 x 13 in. photographic portrait of Orson Welles for *Citizen Kane* advance publicity (1939) by Ernest Bachrach. Custom exhibition-mounted by the photographer on 15 x 20 in. matboard. Signed and dated by Bachrach in pencil on the mat below the image, and from his personal archive. Photograph exhibits verso surface losses from old mount removal that do not affect recto. Overall, in very fine condition. **\$800 - \$1,200**



**598. CHARLIE CHAPLIN SIGNED PHOTOGRAPH INSCRIBED TO ORSON WELLES.** (ca. 1940s) Vintage original gelatin silver double-weight semi-gloss 8 x 10 photographic portrait of Charlie Chaplin signed to Orson Welles in white ink, "To Orson Welles best wishes Charlie Chaplin". Exhibiting creasing 6 in. central and 7.5 diagonal crease in the lower left region. With minor denting and soiling. In overall vintage fair to good condition. **\$600 - \$800**

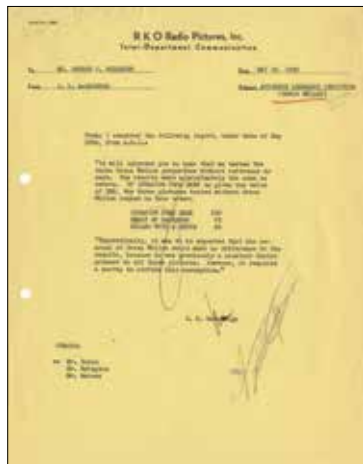


**599. THE WAY TO SANTIAGO PETER BOGDANOVICH'S PERSONAL 1990S STUDIO-FACSIMILE OF ORSON WELLES' 1941 CONTINUITY SCRIPT.** (RKO Radio Pictures, 1941) Peter Bogdanovich's personal bound and bradded 129-page studio-facsimile copy of Orson Welles' continuity script for his unproduced film, *The Way to Santiago*. Welles intended to star in this melodrama about a man who wakes up with amnesia in the middle of a Mexican revolution. The white paper cover and contemporary interior title page is printed with "A Nu Pictures presentation" and "Working copy" and bears the "From the library of Peter Bogdanovich" inkstamp. Second interior original title page is marked Third Revised Continuity and dated March 25, 1941. **\$200 - \$300**





**600. ORSON WELLES (3) MAGIC ACT PHOTOGRAPHS BY ENGSTEAD.** (ca. 1940s) Vintage (3) sepia gelatin silver double-weight approx. 4 x 5 in. photographic portraits of Orson Welles as "Orson the Magnificent" in his stage magic act by John Engstead. Depicting Welles performing a card trick, Rita Hayworth in a revealing magician assistant's costume with Welles and Joseph Cotten, and Welles and Cotten posing with Hayworth as she pulls a rabbit out of a hat. With photographer's inkstamp on verso. In vintage very fine condition. **\$200 - \$300**



**602. MAGNIFICENT AMBERSONS AND JOURNEY INTO FEAR PRODUCTION AND DISTRIBUTION CONTRACTS AND MEMOS.** (Mercury Prod., 1942) Vintage (2) approx. 9.25 x 14.25 in. file folders and (1) sheaf of original typed and carbon copies of contracts and correspondence between RKO and Orson Welles relating to his projects *The Magnificent Ambersons* and *Journey Into Fear*. Including (1) folder with 80+ page production agreement, which contains information like budget limitation of \$853,950 for *The Magnificent Ambersons* and \$443,561 for *Journey Into Fear*, an RKO advancement to Welles of \$7,000, advertising allowances, crediting ("Orson Welles, Direction-Production"), production deadlines, screenplay approval, cast approval, final cut approval (which studio retains), copyright of the negative and pages of other production agreement minutiae, signed "Orson Welles" by his proxy, (1) sheaf of 20+ pages of loose correspondence regarding *The Magnificent Ambersons* and (1) folder of correspondence (ca. 1940-1948) including 90+ RKO inter-office memos, Western Union telegrams and other Welles business-related correspondence. All documents exhibit minor handling, some office stapling. In overall, vintage very good condition. **\$300 - \$500**



**601. ORSON WELLES SIGNED PAY-ADVANCE CONTRACT FOR THE MAGNIFICENT AMBERSONS AND JOURNEY INTO FEAR.** (Mercury Prod., 1942) Vintage 1-page typed pay advance agreement signed by Orson Welles for the tumultuous production of *The Magnificent Ambersons* and the Welles film *Journey Into Fear*. The 8.5 x 11 in. document is dated 15 September 1941 and reads, in full: "Gentlemen, I hereby acknowledge receipt of the sum of Nine Thousand Dollars (\$9,000.00) from you. You are

hereby authorized and directed to deduct said sum from the first compensation payable to me pursuant to the employment agreement to be executed by us providing for the rendition of my services to you in connection with the motion picture tentatively entitled 'The Magnificent Ambersons' and 'Journey Into Fear'. Very truly yours," the artist has signed boldly, "Orson Welles". Sent to Welles at his offices at RKO Radio Pictures on 780 Gower Street in Los Angeles, California. With staple holes at the top edge of the page and typed secretarial, "SLL: gh, 9/15/41". In vintage fine condition. **\$400 - \$600**



**603. THE MAGNIFICENT AMBERSONS (3) STORYBOARD SKETCHES BY HYDE.** (Mercury Prod., 1942) Vintage original set of (3) unused set design sketches for the cemetery sequence of *The Magnificent Ambersons* by artist Hynde, 1- signed/OK'd by Orson Welles. Accomplished in pencil and charcoal on 8 x 7.25 in. illustration boards. All boards feature a cemetery scene with the prominent Amberson monument visible among other gravestones for Minefer and Wilbur. The sketch depicting the foot of the Ambersons' monument has been initialed in the lower left corner by Welles indicating his preference for the shot. In the original version of the film, "Major Amberson" (Richard Bennett) has a major scene in which he ponders the origin and meaning of life. As the film dissolves to the graves of "Isabel" (Dolores Costello) and her father. Audiences did not like the occurrence of Isabel and the Major's deaths occurring in such quick succession so the cemetery scene was dropped from the final cut of the film. With notes in margins. All in vintage very good condition. **\$400 - \$600**



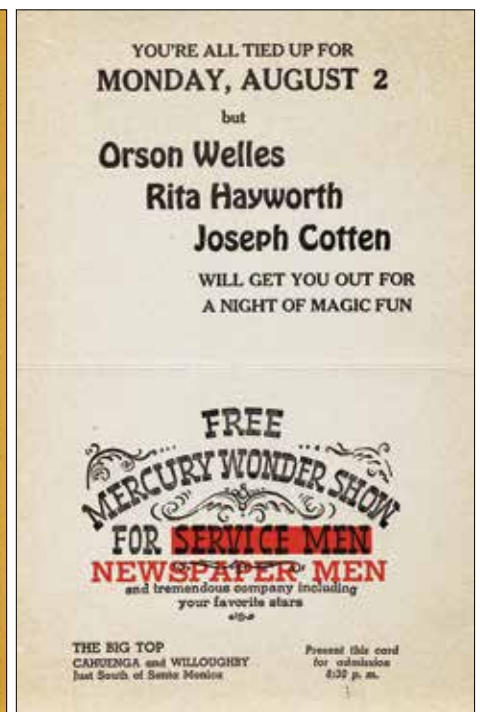
**604. THE MAGNIFICENT AMBERSONS (3) LOBBY CARDS.** (Mercury Prod., 1942) Vintage (3) color lobby cards for *The Magnificent Ambersons*, written, directed, and produced by Orson Welles and based on the novel by Booth Tarkington. Depicting dramatic scenes from Welles' sophomore feature, featuring Agnes Moorehead as "Fanny Minafer" and Tim Holt "George Amberson". Exhibiting some handling, staining, and tape remnants on verso. In vintage good to very good condition. **\$200 - \$300**



**605. THE MAGNIFICENT AMBERSONS COLLECTION OF (50+) VINTAGE SCENE AND PORTRAIT PHOTOGRAPHS.** (Mercury Prod., 1942) Collection of vintage (50+) 8 x 10 in. gelatin silver production photos from *The Magnificent Ambersons*, produced, directed and narrated by Orson Welles adapted from the novel of the same name by Booth Tarkington. As a child, Welles' mother would trot him out to perform for guests at her high society functions. One of those guests was Booth Tarkington. Conventional wisdom says that the character of "George" was written after Welles himself. It has been suggested that Welles didn't act in the film because of the closeness to the character. Featuring scenes and characters from the film as well as behind the scenes shots of Welles, cast and crew. All in vintage very good condition. **\$600 - \$800**

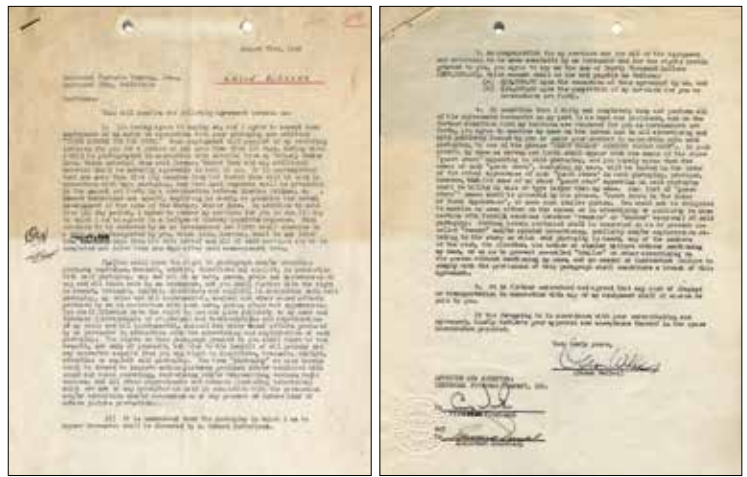


**606. THE MAGNIFICENT AMBERSONS COLLECTION OF (6) VINTAGE SET-CONTINUITY NEGATIVES WITH (5) CONTACT PRINTS.** (Mercury Prod., 1942) Vintage (6) 10 x 8 in. production negatives and single weight contact prints of exterior and interior sets designed by Albert S. D'Agostino from the *The Magnificent Ambersons*. Including images of the Amberson kitchen, country roads and town street, boudoir, Mrs. Johnson's boarding house, Mrs. Gouloson's house, Mrs. Johnson's house. In vintage very good to fine condition. **\$300 - \$500**



**607. ORSON WELLES' PERSONAL 1943 MERCURY WONDER SHOW FOR SERVICE MEN BROADSIDE POSTER AND INVITATION.** (1943) Vintage original broadside for the *Mercury Wonder Show for Servicemen* measuring 6.75 x 21.5 in. and listing all of the evening's acts including "Orson the Magnificent" (Welles' magician's moniker) along with "The Great Joseph" (Joseph Cotton). Rita Hayworth is even billed as "The Girl with the X-Ray Eyes". The show was intended as a morale-booster for servicemen stationed in California during WWII. Also included is a 5.5 x 8.5 in. folded invitation to the event. Both items in vintage fine condition. **\$600 - \$800**



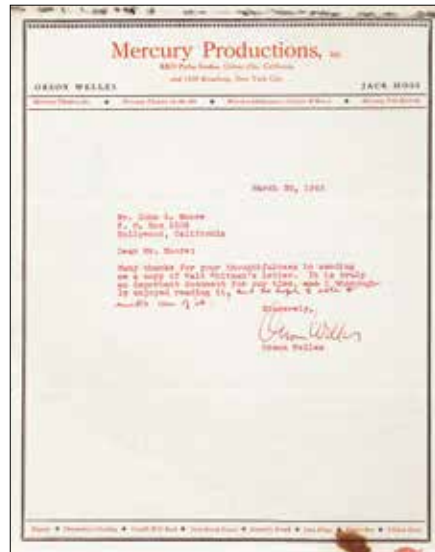


**609. ORSON WELLES SIGNED CONTRACT TO ACT IN “THREE CHEERS FOR THE BOYS” WORKING TITLE FOR FOLLOW THE BOYS.** Vintage typed contract signed, (“Orson Welles”) 2-page typewritten on 2-hole punch 8.5 x 11 in. paper. Dated 31 August 1943. The contract details the terms of agreement between Welles and Universal Pictures Company for his appearance in the film and the \$30,000 in compensation to be paid, half upon execution of the agreement and half upon completion of the film. In part: “Gentlemen: This will confirm the following agreement between us: 1. You hereby agree to employ me, and I agree to accept such employment as an actor in connection with your photoplay now entitled “THREE CHEERS FOR THE BOYS.” Such employment will consist of my rendering services for you for a period of not more than five (5) days, during which I will be photographed in connection with material from my Mercury Wonder Show”. Welles has initialed in black ink on the first page next to a handwritten correction in the first paragraph, and signed on the lower right of the last page in blue ink, “Orson Welles”. Countersigned lower left by Universal V.P. and Assistant Secretary. Two blue 3 x 5 in. index cards typed with a recap of the contract are stapled to upper left corner of the verso. Exhibiting light toning and discoloration to the top half of the first page. Overall, in very good condition. **\$400 - \$600**

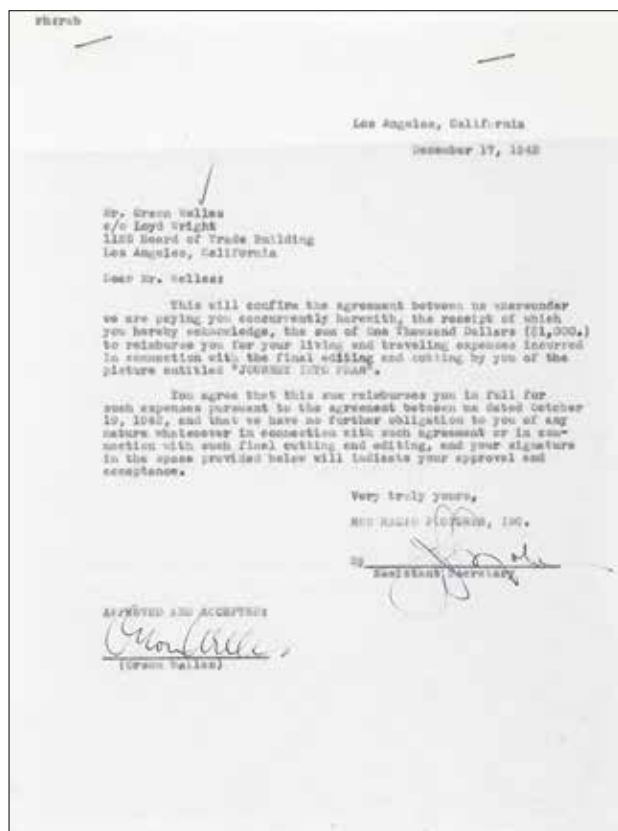


**608. ORSON WELLES “EDWARD ROCHESTER” PRODUCTION-MADE JACKET FOR JANE EYRE.** (TCF, 1943) Vintage production-made tuxedo coat for Orson Welles as “Edward Rochester” in *Jane Eyre*. Consisting of a tailored black woolen tuxedo tailcoat with wide lapels and bias cuffs. Lined in aubergine satin in the body and navy blue in the sleeves. With self covered single button closure. Two buttons missing from the back vents.

With some fraying to the interior lining. Western Costume bias label in interior slit breast pocket handwritten, “Orson Wells” [sic] and “Bust 46”. With minor signs of age and wear. In vintage very good condition. **\$3,000 - \$5,000**



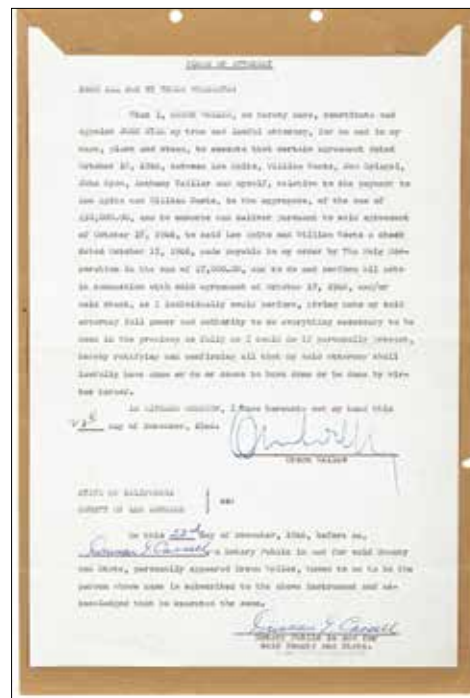
**610. ORSON WELLES SIGNED LETTER ON MERCURY PRODUCTIONS LETTERHEAD, WITH ADDITIONAL NOTATION.** (1943) Vintage typed letter annotated and signed, “Orson Welles” on 8.5 x 11 in. Orson Welles/ Jack Moss - Mercury Productions stationery. Dated 30 March 1943, the letter, typed in red ink, thanks John G. Moore for sending a copy of a note. Reads in full: “Dear Mr. Moore, Many thanks for your thoughtfulness in sending me a copy of Walt Whitman’s letter. It is truly an important document for our time, and I thoroughly enjoyed reading it”. Welles has added in by hand, in red ink, “and do hope to be able to make use of it.” Signed, “Sincerely, Orson Welles”. Welles read Whitman’s works on his radio shows as early as 1941 and went on to record “The Song of Myself” on a still-revered album in 1953. The letter exhibits soiling across the top edge, a fold in the lower left corner and a 1 in. cigarette burn in the lower right corner, none affecting content. In overall, vintage very good condition. **\$300 - \$500**



**611. ORSON WELLES SIGNED EDITING-EXPENSE CONTRACT FOR *JOURNEY INTO FEAR*.** (RKO Pictures, 1943) Vintage original 1-page carbon copy 8.5 x 12 in. typed Editing Expense agreement between Orson Welles and RKO regarding payment for editing services on *Journey Into Fear*. Welles has signed in black ink "Orson Welles" at the bottom left corner of the document. The film is credited as directed by Welles and Norman Foster, although Welles has claimed alternately that his friend Foster directed the film and at other times, that whoever was closest to the camera was in charge. Screenplay written by Welles with Joseph Cotton. The document has been stapled to a 2-hole punch sheet for attachment to a ring binder. In vintage fine condition. **\$300 - \$500**



**612. TOSCANINI LOS ANGELES PHILHARMONIC PERFORMANCE PROGRAM SIGNED BY ORSON WELLES, RITA HAYWORTH, GREER GARSON AND OTHERS.** (1945) Vintage original Southern California Symphony Association program for a performance by Arturo Toscanini with the LA Philharmonic on April 19, 1945. The program is signed on the cover by Orson Welles, Rita Hayworth, Greer Garson, Paul Henreid and two additional unidentified signatures. With signs of age and some wear. In vintage good condition. **\$200 - \$300**



**613. ORSON WELLES SIGNED POWER OF ATTORNEY WITH WILLIAM MORRIS AGENT JOHNNY HYDE.** (1946) Vintage original 1-page typed, notarized 8.5 x 13 in. Power of Attorney document with Orson Welles dated 23 November 1946 assigning William Morris agent John Hyde as his true and lawful attorney to execute an agreement between Welles and Leo Spitz, William Goetz, Sam Spiegel, John Hyde and Anthony Veiller. The contract outlines the financial agreement among the parties for an unspecified production. Signed boldly in blue ink at the bottom of the document "Orson Welles". The document is stapled to a 9 x 14 in. oak tag paper backing sheet. Overall, in vintage very good condition. **\$300 - \$500**



**614. *THE STRANGER* (24) VINTAGE SCENE AND PORTRAIT PHOTOGRAPHS.** (RKO Radio Pictures, 1946) Vintage original (24) gelatin silver approx. 8 x 10 in. single weight production photographs and studio portraits from noir thriller *The Stranger* (1946), directed by and starring Orson Welles, Loretta Young, and Edward G. Robinson. Including production stills of Welles as escaped Nazi "Professor Charles Rankin", Young as "Mary Longstreet", and Robinson as investigator "Mr. Wilson", as well as posed studio portraits of Welles. Some photographs retain studio snipes on the verso and studio slugs and information printed in the lower border. Exhibiting toning, creasing, and corner wear. Condition ranges from vintage good to very good. **\$200 - \$300**

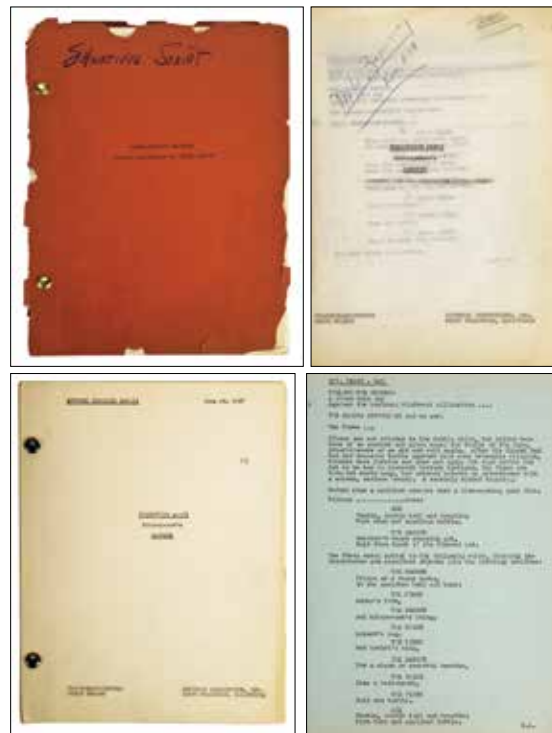




**615. CHOREOGRAPHER NELSON BARCLIFT'S PERSONAL 1946 *AROUND THE WORLD* THEATRICAL SCRIPT, PLUS FILM EDITOR IRVING LERNER'S FILM SEQUENCE SCRIPT.** (1946, Mercury Theatre) Choreographer Nelson Barclift's bound and bradded red paper-covered hand-annotated vintage original theatrical script for the Broadway "musical extravaganza" *Around the World* (1946). With libretto by Orson Welles and songs by Cole Porter, based on the story *Around the World in 80 Days* by Jules Verne. Already considered a wunderkind of the New York stage, this show was a passion project for Welles who attempted to persuade several investors to back the project before ultimately putting himself hundred of thousands of 1946 dollars in debt to see it realized. The multi-media spectacle featured many incredible elements including a live elephant, a troupe of Japanese acrobats, and giant mechanical eagle that swooped down to snatch a cast member. He enlisted the musical talents of the legendary songwriter Cole Porter and choreographer Nelson Barclift. A notable element of the multi-media production were film clips integrated into the action which Welles himself generated. Included in this lot is editor Irving Lerner's stapled blue paper covered 9-page original typed Cutting Script for the film sequences, which also exhibits pencil hand-annotations, presumably in Welles' hand. Both scripts exhibit chipping, tearing, edge wear and minor paper to the covers, while interior pages remain in good condition. The Barclift script retains a handwritten post-it note which reads in full: "This was first script of 'Around the World' - 1946 - Orson Welles - Cole Porter - which I choreographed. Broadway - NB" and includes some hand annotations. Both in vintage good condition. **\$200 - \$300**



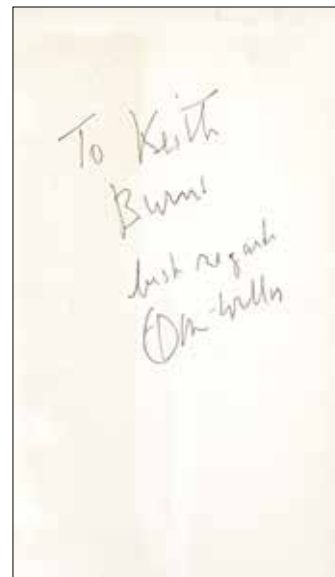
**616. *LADY FROM SHANGHAI* COLLECTION OF (35+) VINTAGE SCENE AND PORTRAIT PHOTOGRAPHS.** (Columbia, 1947) Vintage original gelatin silver 8 x 10 in. single-weight production photographic portraits of Orson Welles and Rita Hayworth from the film noir classic *Lady from Shanghai*. Orson Welles wrote, starred and directed himself and his then wife Rita Hayworth in what many modern critics consider a masterpiece. Many of the photos are credited to William Cronenweth and include production images of Welles as "Michael O'Hara", Rita Hayworth as "Elsa Bannister" and Everett Sloan as "Arthur Bannister", on set candids, behind the scenes production and posed studio portraits. Many images have never been seen before by our experts. Some photos retain studio snipes, studio and photographer's inkstamps on the verso. Some with slugs on the recto. One contemporary reprint photo. All in vintage very good to fine condition. **\$600 - \$800**



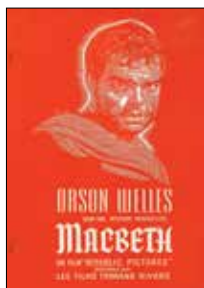
**617. *MACBETH* ORSON WELLES' PERSONAL TYPED, CARBON COPY AND HAND ANNOTATED ROUGH DRAFT MANUSCRIPT AND A REVISED SHOOTING SCRIPT.** (Mercury Productions, 1948) Vintage original Orson Welles personal copy of the bound and bradded 78-page rough draft Shooting Script for Welles adaptation of Shakespeare's *Macbeth* for the screen. Welles convinced Republic Pictures, best known for their Roy Rogers Westerns, to take a chance on a Shakespeare film to increase their prestige in the industry. Shot over 23 days at the considerably low budget of \$700,000, the film starred Welles as the title character and opened to universally poor notices. However, the film has stood the test of time and is now considered one of Welles most notable films. The paper and onionskin leaf, typed and carbon-copied pages exhibit many Welles hand-annotations in pencil. Annotations include dialogue edits, entire passages written out on blank pages facing the printed pages, scenic edits and general notes. The license Welles took with the Shakespearean text was decried by purists of the day, but it's interesting to note that such liberties with Shakespeare and other classic literature has become the norm in filmmaking today. The script cover is flaking at the edges. Content in vintage very good condition. Also included is Welles personal copy of a Revised Shooting Script dated 16 June 1947, used in the production of the film. In vintage fine condition. **\$800 - \$1,200**



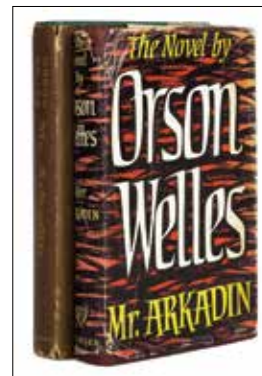
**618. MACBETH ORSON WELLES 1-SHEET POSTER.** (Mercury Prod., 1938) Vintage original 1-sheet 27 x 41 in. poster for Orson Welles' *Macbeth*. Retaining original folds, even toning. Exhibiting tape remnants, staining and 1 in. tear in lower right third region. Overall, in vintage good condition. **\$200 - \$300**



**619. MACBETH COLLECTION OF (20) VINTAGE NEGATIVES AND PHOTOGRAPHS.** (Mercury Productions, 1948) Vintage original collection of (20) 4 x 5 in. studio negatives and gelatin silver photographs from Orson Welles' production of *Macbeth*. Including (9) negatives of the three "Witches" on set and behind the scenes, (2) negatives of an "Assassin", (7) contact prints of the three "Witches" and (2) studio photographs of Welles in character from the film. Also includes a vintage publicity carbon copy sheet listing snipes for images of the three "Witches". All in vintage very good condition. **\$300 - \$500**



**620. ORSON WELLES COLLECTION OF (8) VINTAGE PRESSBOOKS, PROGRAMS, HERALDS, AND MAGAZINES INCLUDING MACBETH AND TOUCH OF EVIL.** (1948 - 1958) Vintage original (8) Orson Welles American and foreign pressbooks and printed promotional publications ranging in size from 9 x 10.5 in. to 12 x 18 in. including (1) *Touch of Evil* Showman's manual, (1) French *Touch of Evil* press brochure, (1) French *Man in the Shadow* press brochure, (1) French "L'Ecrain" magazine with Welles as *Othello* on the cover, (1) French "Mon Film" magazine with Welles as "Mr. Arkadin" on the cover, (1) English "Picture Post" Magazine with Welles as "Othello" on the cover, (1) *Othello* Showman's manual and (1) *Macbeth* publicity portfolio with bold red cover, printed typed content and newspaper clippings from reviews of the film. All in vintage very good condition. **\$200 - \$300**

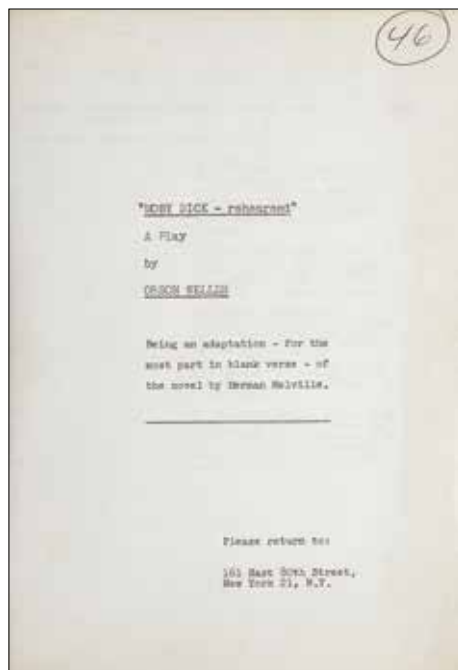


**621. MR. ARKADIN U.S. AND U.K. 1ST EDITION BOOKS SIGNED BY AUTHOR ORSON WELLES.** (1956) Vintage US and British first editions of the book *Mr. Arkadin a novel in The Third Man Mood* written by Orson Welles and published by Thomas Y. Crowell (US) and W.H. Allen (British). Adapted from Welles' motion picture of the same name. Both books have been signed in ink "to Keith Burns". Both retain original dust jackets with some chipping, tearing and rubbing. Some internal foxing and toning to content. Overall, in vintage very good to fine condition. **\$300 - \$500**



**622. ORSON WELLES ENTERPRISES UNASSIGNED STOCK CERTIFICATE FOR TELEVISION PRODUCTION COMPANY.** (ca. 1957) Vintage 17 x 8.5 in. printed corporate stock certificate for Orson Welles Enterprises, INC. The unfilled, unassigned certificate features a central eagle illustration with orange scroll border. The certificate lists share values as, "10,000 Class A Shares par value \$10.00, Capitol Stock \$200,000.00, 10,000 Class B Shares \$10.00". Incorporated under the laws of the state of California. With spaces at the bottom of the certificate for secretarial and presidential signatures. The blank certificate remains in vintage fine condition. **\$200 - \$300**



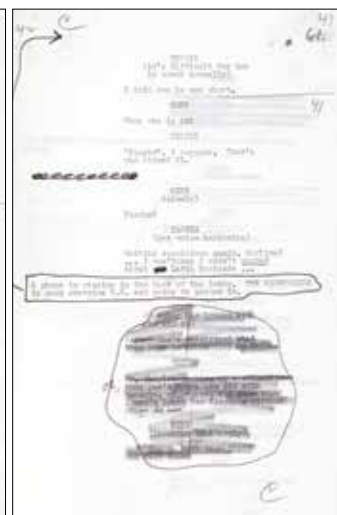


**623. MOBY DICK - REHEARSED ORSON WELLES' PERSONAL STAGE PLAY SCRIPT WITH ACTING NOTATIONS.** (1955) Vintage original Orson Welles personal bound and bradded copy of his 40+ page stage play script for *Moby Dick-Rehearsed*. The two-act drama was written by Welles and originally staged on June 16, 1955 at the Duke of York's Theater in London. Later that same year, Welles filmed approx. 75 minutes of the stage production with the original cast, which included the great actor Christopher Lee. The film was lost when it burned up in a fire at Welles' home in Spain

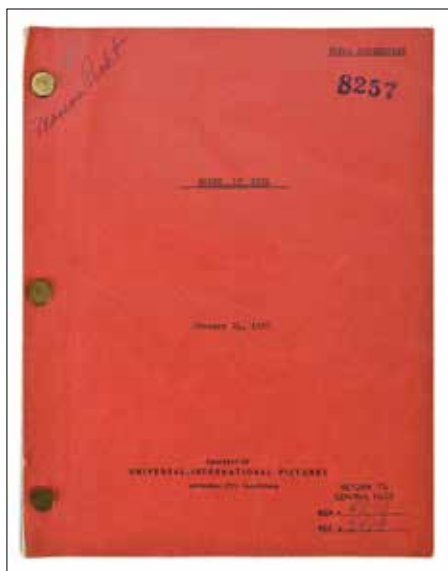
when a drunken Robert Shaw who was renting the home started a fire while smoking in bed. Subsequently, Welles filmed 22 minutes of various scenes from the play in 1971. With pencil annotations throughout in Welles hand, mostly on facing blank pages and including dialogue edits and many notes of character intention related to specific dialogue assigned to Welles characters. An "Actor Manager/Father Mapple/Ahab" such as pertaining to a "Father Mapple" sermon to the sailors, "To preach the truth in a false world" and other actorly notes like, "To dig out his meaning", "To put him in his place", etc. Interior title page credits Welles as writer and "Being an adaptation- for the most part in blank verse - of the novel by Herman Melville." An intimate insight into Welles' voice and process as an actor. With some paper loss to the outer edge of the title page, all else in vintage very good condition. **\$600 - \$800**



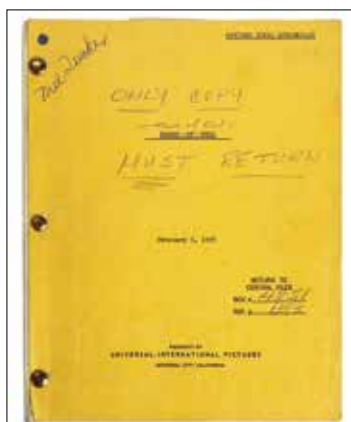
**624. MR. ARKADIN / CONFIDENTIAL REPORT (2) ORSON WELLES' PERSONAL SCRIPT VARIANTS.** (Filmarosa, 1955) Vintage Orson Welles personal (2) *Mr. Arkadin* (American release title) *Confidential Report* (Int'l release title) script variants. Including (1) 76-page paper bound Revised script titled on the interior title page, "Confidential Report" and (1) 78-page paper bound script titled on the interior title page "Mr. Arkadin". Both scripts credited to Orson Welles and both with "Full dialogue of the motion picture "Mr. Arkadin" produced by and property of Filmarosa, 1 Rue du Commerce, Geneva (Switzerland)". Both scripts have detached front covers. Interior content remains in vintage fine condition. **\$300 - \$500**



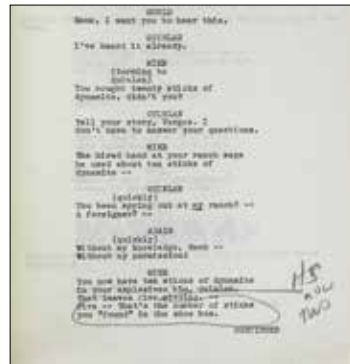
**625. "BADGE OF EVIL" WORKING TITLE FOR TOUCH OF EVIL ORSON WELLES' PERSONAL TYPED MASTER MANUSCRIPT REVISED 1ST DRAFT SCREENPLAY WITH HAND NOTATIONS AND REVISIONS.** (Universal, 1958) Orson Welles personal vintage original studio bound and bradded 111-page typed Revised First Draft Screenplay for the crime thriller *Touch of Evil* with working titled "Badge of Evil". Loosely based on the novel by Whit Masterson. The draft contains clipped typed pages stapled to full pages, numerous annotations in pen and pencil in Welles' hand including page numbering, dialog edits and additions, and scenic notes and edits. A profound first-hand insight into Orson Welles' personal process for developing and polishing a project. Having returned from Europe and after a decade of making very few films, Welles was eager to dive into production on a new Hollywood feature. There are two versions of the genesis of *Touch of Evil* and Welles' involvement in it. The first claims that Welles was cast to act in the film but that the star Charlton Heston was interested in being directed by Welles. The second version claims that, to prove his talents, Welles asked to direct the worst script from a heap of potential screenplays on producer Albert Zugsmith's desk. Regardless of which version is true, the resulting film is widely considered some of Welles' finest work. The green studio cover bears the title "Badge of Evil", is dated January 14, 1957 and features the Universal-International Pictures text logo. The first page of the script content is a typed synopsis of "Tessie's framing" "(perhaps the killing is made to look like the work of Tessie... -- with Mike's gun put in her hand????)" Presented in a black cloth and board folder. In vintage very good condition. **\$3,000 - \$5,000**



**626. "BADGE OF EVIL" WORKING TITLE FOR *TOUCH OF EVIL* ORSON WELLES' PERSONAL SCREENPLAY.** (Universal, 1958) Orson Welles personal vintage original studio bound and bradded 111 multi-color revision page Final Screenplay for the crime thriller *Touch of Evil* with working titled "Badge of Evil". Loosely based on the novel by Whit Masterson. Having returned from Europe and after a decade of making very few films, Welles was eager to dive into production on a new Hollywood feature. There are two versions of the genesis of *Touch of Evil* and Welles' involvement in it. The first claims that Welles was cast to act in the film but that the star Charlton Heston was interested in being directed by Welles. The second version claims that, to prove his talents, Welles asked to direct the worst script from a heap of potential screenplays on producer Albert Zugsmith's desk. Regardless of which version is true, the resulting film is widely considered some of Welles' finest work. The red studio cover bears the title "Badge of Evil", is dated January 24, 1957 and features the Universal-International Pictures text logo. Stamped in the upper right hand corner, 8257 and with handwritten numbers in the central files spaces and a name "Pecht" written in the upper left hand corner. Presented in a black cloth and board folder. In vintage very good condition. **\$800 - \$1,200**



**627. *TOUCH OF EVIL* ORSON WELLES' PERSONAL REVISED FINAL-DRAFT SCREENPLAY WITH SEVERAL HAND NOTATIONS AND REVISIONS.** (Universal, 1958) Orson Welles personal vintage original studio bound and bradded 188 multi-color revision page Revised Final Screenplay for the crime thriller *Touch of Evil* with working title "Badge of Evil" loosely based on the novel by Whit Masterson. Includes a vintage 12-page copy of a shooting schedule and a foldout shot breakdown, preceding the screenplay. There are two versions of the genesis of *Touch of Evil* and Welles' involvement in it. The first claims that Welles was cast to act in the film but that the star Charlton Heston was interested in being directed by Welles. The second version claims that, to prove his talents, Welles asked to direct the worst script from a heap of potential screenplays on producer Albert Zugsmith's desk. Regardless of which version is true, the resulting film is widely considered some of Welles' finest work. The gold studio cover bears the title "Badge of Evil" struck through in pencil and handwritten above it "Touch of Evil". Also handwritten in pencil surrounding the title is, "Only Copy. Must Return". The script is dated February 5, 1957 and features the Universal-International Pictures text logo. Interior pages exhibit a few pencil hand annotations in an unknown hand, primarily concerning props. Presented in a black cloth and board folder. In vintage very good condition. **\$1,000 - \$1,500**



**628. *TOUCH OF EVIL* COLLECTION OF (13) VINTAGE SCENE AND PORTRAIT PHOTOGRAPHS.** (Universal, 1958) Vintage original (13) gelatin silver approx. 8 x 10 in. production photographs from the Orson Welles noir classic *Touch of Evil*. Featuring images of Charlton Heston and Janet Leigh in dramatically posed character portraits as well as Orson Welles in and out of character acting and directing and behind the scenes shots. Some with studio inkstamps and one with snipe attached to verso. All in vintage very good condition. **\$400 - \$600**





**629. THE MASQUE OF THE RED DEATH BY ORSON WELLES PERSONAL PHOTOSTAT COPY SCRIPT.** (ca. 1960s) Vintage original Orson Welles personal photostat copy of his 56-page unproduced script for *The Masque of the Red Death*. Written while Welles was in Europe but never filmed. Photostat was the method by which some French scripts were duplicated as opposed to American style mimeographing. The title page reads, "The following comprises two stories by Edgar Allan Poe, including a free adaptation of 'The Cask of the Amontillado.'" The two are grouped together under the title: - The Masque of the Red Death Screenplay by Orson Welles". Brown paper covers and content all exhibit staple holes on the spine edge of the pages. Cover shows signs of age and wear. Content remains in vintage very good condition. **\$300 - \$500**



**630. "DEAD RECKONING" WORKING TITLE FOR THE DEEP ORSON WELLES' PERSONAL 1967 XEROX COPY SCRIPT.** (Unreleased, 1970) Vintage 148-page Xerox copy script for the unreleased film "Dead Reckoning" (working title for *The Deep*) by Orson Welles, measuring 8.5 x 14 in., bound and bradded in a brown 8.75 x 11.25 in. folder. *The Deep* - written by, directed by and starring Welles with a cast that included French art house legend Jeanne Moreau, Laurence Harvey, Oja Kadar, and Michael Bryant - was never completed. Shooting stopped when the production ran out of money, and Laurence Harvey died before filming could resume. The only surviving copy is an uncompleted work print housed in the Munich Filmmuseum. Cover exhibits minor creasing, interior pages show toning, edge wear, and creasing. In vintage very good condition. **\$200 - \$300**



**631. ORSON WELLES SIGNED VOICE-OVER CONTRACT FOR RALPH BAKSHI'S THE LORD OF THE RINGS.** (United Artists, 1978) Vintage original 2-page photocopied 8.5 x 11 in. typed production contract between Orson Welles and The Saul Zaentz Production Company dated 22 August 1978. The contract outlines Welles agreement to perform voice over work in trailers and promotional media in support of Ralph Bakshi's animated feature film *Lord of the Rings* in which Welles voiced "the narrator". Signed boldly on the second page in brown ink, "Orson Welles". Also signed in ink by Zaentz Executive VP, "Michael Rosenberg". In vintage fine condition. **\$300 - \$500**



**632. THE OTHER MAN ORSON UNPRODUCED SCREENPLAY, HAND TITLED BY WELLES FOR PETER BOGDANOVICH.** (ca. 1980) Peter Bogdanovich's personal bound and bradded 226-page copy of Orson Welles' unproduced film, *The Other Man* personally given to Bogdanovich by Welles. The title has been boldly handwritten in black ink on the interior page, which also bears the "From the library of Peter Bogdanovich" inkstamp. Undated. The title page is also printed with "All technical verbiage including indications for the camera have been avoided in this script. O.W." Accompanied by an LOA. In overall, vintage fine condition. **\$200 - \$300**



**633. VINTAGE 1926 STREET MAP OF BEVERLY HILLS AND HOMES OF MOTION PICTURE STARS.** (1926) Vintage original street map of Beverly Hills and key map to homes of the motion picture stars. The folding paper map measures 3.25 x 4.75 in. folded and 34 x 21.75 in. when fully unfolded. The map includes technical street maps and an index as well as editorial writing extolling the virtues of the Beverly Crest section of the city to potential home-builders. Featuring articles with headlines such as, "The Windows of Your Home are Framed Vistas In Beautiful Beverly Crest". Exhibiting some separation at folds. Minor age and wear. In vintage very good condition. **\$200 - \$300**

# END DAY 1



**634. HISTORIC C. C. BROWN'S HOLLYWOOD ICE CREAM PARLOR NEON SIGN.** (1929) Vintage metal and neon shop sign for the historic ice cream parlor and proclaimed originator of the hot fudge sundae, C. C. Brown's. Consisting of die-cut metal 67.5 x 12.5 x 9 in. shop sign letters with one section of original neon lettering 31 x 8 x 6 in. (for the letters; "own") left intact. In 1906 C.C. Brown's opened in LA and after great success moved to Hollywood Blvd in 1929 where it delighted locals, tourists and celebrities alike until its closure in 1996. This sign graced the façade of the legendary ice cream parlor for 67 of its 90 year legacy. The metal components of the sign exhibit expected weathering and the neon portions show age and patina. One of the earliest neon signs in Southern California. Retaining mounting elements. No electronics present. In vintage good condition. **\$4,000 - \$6,000**



**635. THE BROWN DERBY VINTAGE WALL SCONCE.** (ca. 1930s) Vintage bronze finish cast-metal 9.6 x 8.6 x 4.5 in. derby-shaped wall sconce with 1 x 1.5 in. cutout in side of upper crown for light fixture and 2-bolt mounting hardware from the Hollywood branch of legendary restaurant, The Brown Derby. Located close to the major studios, The Brown Derby's Hollywood location was a place to broker deals and be seen. This iconic art deco wall sconce dates from the era of the March 1939 evening when Clark Gable proposed to Carole Lombard over a romantic meal in one of The Brown Derby's cozy banquet booths. Exhibiting minimal surface wear. Vintage fine condition. **\$1,500 - \$2,000**



**636. THE BROWN DERBY (2) TOBACCO BOXES.** (ca. 1930s-1950s) Set of (2) tobacco boxes from historic Los Angeles restaurant, The Brown Derby. Includes (1) rich brown wooden 7.2 x 5 x 3.1 in. derby-shaped cigarette box. The hinged derby crown lifts to reveal a 3 x 2.25 x 1 in. cigarette compartment. Also, (1) light brown wooden 8.75 x 8.2 x 2.45 in. cigar box with hinged, front-latching lid. Top surface of box lid bears carved "The Original Brown Derby Restaurant" lettering and carved logo illustration of the iconic Wilshire location. Box front with carved "Wilshires" lettering and white and red "Natural" sticker. Exhibiting some handling wear. In vintage very good to fine condition. **\$600 - \$800**





**637. THE BROWN DERBY (39) CARICATURES BY JACK LANE.** (ca. 1940s-1950s) Collection of (39) vintage original caricatures accomplished in India ink, charcoal, and oil pastel on tan toned artists' paper by Jack Lane for The Brown Derby Hollywood's "Wall of Fame". Depicting playful portraits of actors, musicians, Hollywood personalities, and The Brown Derby regulars including Clifton Webb, Jeanne Gray, Mabel Mercer, Louis Silvers, Florence Halop, Don Castle, James Newton Demaret, and more. Signed by the artist and many inscribed and signed by the subjects to The Brown Derby owner Robert Cobb. Jack Lane served as resident cartoonist at The Brown Derby from 1947 to 1985. His celebrated likenesses of top entertainers and show business figures became a fixture of The Brown Derby's iconic decor, and many were reproduced in his book *A Gallery of Stars: The Story of The Brown Derby Wall of Fame*. Exhibiting some soiling, smudging, and damp staining to extreme edges. Condition ranges from good to fine. **\$300 - \$500**



**639. THE BROWN DERBY (7) VINTAGE PHOTOGRAPHS OF DENNIS HOPPER DINING WITH STARLETS.** (ca. 1960s) Collection of (7) vintage gelatin silver glossy 8 x 10 in. candid photographs of Dennis Hopper dining with vivacious young starlets at the storied Hollywood branch of The Brown Derby restaurant by David Gill Evans. With (1) photo exhibiting photographer's inkstamp on verso. In very fine condition. **\$200 - \$300**



**640. THE BROWN DERBY CORPORATE BANKAMERICARD.** (1982) BankAmericard Visa 3.25 x 2.13 in. corporate credit card issued to "Brown Derby Intl Lt" by "Bank of America", valid through "01/84". Includes printed 8.5 x 3.6 in. paper Bank of America issuing statement indicating a credit limit of "\$4000" and original transmittal envelope. Very fine condition. **\$200 - \$300**



**638. THE BROWN DERBY (3) VINTAGE PORTRAITS OF WESTERN STARS.** (1953) Collection of (3) vintage original Western-themed 14.5 x 16.5 in. visible through 19.25 x 22 in. mat photorealistic portrait drawings accomplished in charcoal on textured artists' paper of Hollywood stars George Montgomery, Leo Carrillo, and Charles Starret by Nicholas Volpe. Retaining original rich brown wooden frames with subject's name on engraved gold metal plaque at lower edge. From the Los Feliz branch of storied Los Angeles restaurant, The Brown Derby. Frames exhibit some wear. Artwork unexamined out of frame. All present as very fine. **\$1,000 - \$1,500**





641. *THE WIZARD OF OZ* (2) DECORATED WOOL PANELS FROM "WINKIE GUARD" UNIFORM SKIRT. (MGM, 1939) Arguably the most elaborate and decorative of the many fantastic character costumes designed by Adrian for *The Wizard of Oz* are the Wicked Witch of the West's "Winkie Guards", of which only two complete examples are known to have survived and were sold at the historic 1970 MGM/David Weisz studio auction.

Offered here are (2) 36.5 x 21 in. intact decorated felt hip panels from other less fortunate "Winkie" costumes. Constructed of stitched and layered felt, this exceptional artifact from one of the most fanciful films of all time exhibits small holes to felt and very faint discoloration, most likely from screen use during the end-segment chase and the "Witch's" melting scene. Very good. \$2,000 - \$3,000

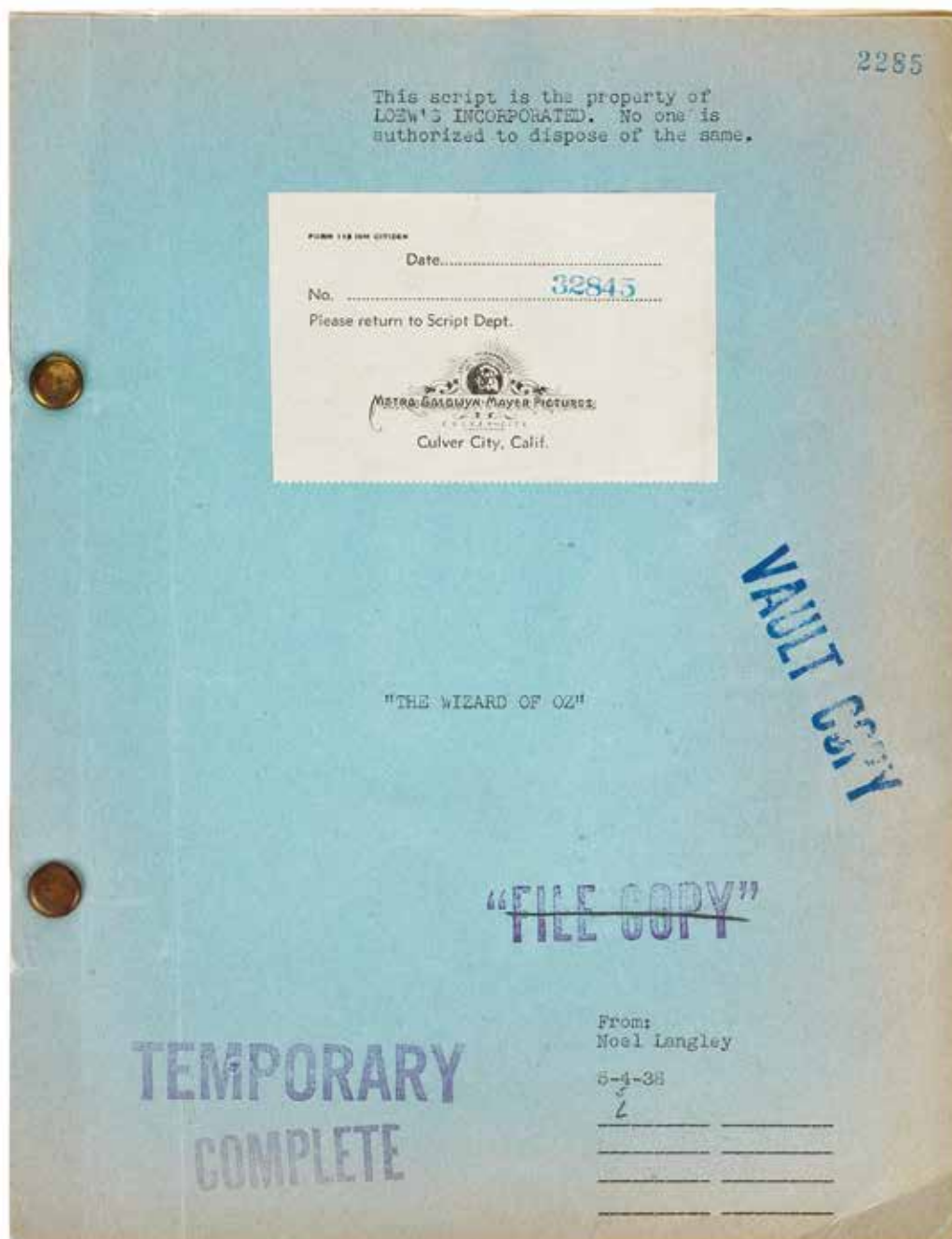


642. *THE WIZARD OF OZ* VINTAGE PRODUCTION PHOTOGRAPH OF MARGARET HAMILTON AS "THE WICKED WITCH" WITH WINGED MONKEY. (MGM, 1939) Vintage original gelatin silver glossy 8 x 10 in. production photograph of Margaret Hamilton as "The Wicked Witch" plotting with Pat Walsh as "Nikko" the winged monkey. With typed production information on the verso. Exhibiting a 1 in. scuff to upper image and clear tape correcting small tears in upper, right and lower blank border. In vintage good condition. \$300 - \$500



643. *THE WIZARD OF OZ* ORIGINAL PRESS BOOKLET WITH HERALD. (MGM, 1939) Complete *The Wizard of Oz* press book (a.k.a. campaign book), complete with the original herald. The cover features the famous window card art in bold colors, considered to be the best promotional art created for the film. The front and back covers, measuring 18.5 x 33 in. when opened, serve as a slip folder containing the 25-page book titled "Exploitation", the covers feature artwork of the principal characters in color. Copiously illustrated with all types of production details, plot synopsis, cast list, sheet music, audio records, large cutout standees and hangers, etc. It includes a record of all the movie tie-in advertisements, including lobby and window cards, 1-sheet, 3-sheet, 6-sheet and 24-sheet poster styles, banners, usher buttons and other items. Included is a separate, stapled oak tag 16 x 18.25 in. 15-page "Press Book Advertising Section" with newspaper-style press examples. A foldout, color 8 x 20 in. flyer touting "M-G-M's Technicolor show of shows" is included. Exhibits staining to the cover of the Advertising Section; colors remain extremely bold. With minor staining to oak tag supplement and professional, sensitive restoration to cover. Now presents as very fine. \$4,000 - \$6,000





**644. THE WIZARD OF OZ ORIGINAL SCRIPT.** (MGM, 1939) Vintage original 102-page studio bound and bradded script in printed blue wrappers. Housed in a custom-made archival box which fits into a Moroccan leather slipcase. With "Noel Langley, The Wizard of Oz, 1938" on the spine. Ultimately, the script of three credited writers (though another 15 writers contributed) would make up the final shooting script for this iconic film. Noel Langley, one of the three credited (along with Florence Ryerson and Edgar Allan Wolf) would deliver a 43-page treatment on April 5th, 1938, and on May 4th deliver this temporary complete draft which constitutes his first fully-scripted version of the story. Langley would also be credited with adaptation from the L. Frank Baum book. Though the final script which started shooting in Oct. 1938 would go through a good dozen revisions, Langley already had in place at this time many of the song cues (working with song writers Harold Arlen and E.Y. Harburg) for some of the most iconic moments which did appear in the final film. This includes the classic moment when Dorothy enters "Munchkinland" (with the film changing from black-and-white to color) and utters the line "I've got a feeling we're not in Kansas anymore." (Page 23). However, at this point the costumers had not made their choice of ruby slippers and on page 27 we have a close-up of the silver shoes. In this draft, Langley points to some romantic relationship between Dorothy and the farmhand Hunk and on page 6 refers to Ray Bolger as the actor playing the role. Many characters such as Lizzie, Walter and Sylvia are referred to. Most interesting is the opening title sequence which starts with the original book opening, an illustration with title "Judy Garland as Dorothy" (she had been cast in Feb. 1938) and Garland heard singing under the title, the first bars of her "Kansas Song" (which became "Over the Rainbow"). A really fascinating study in the early development of this classic. The library lending slip is set on the first page. The first 4 pages have a slight crease in the left center. One tiny chip to the front cover. Minor crease at bottom right corner cover and first 5 pages. Overall superb condition, likely the finest condition ever seen of any draft that has been on the market. It is also possibly the earliest full draft for the film which has ever been on the market. In vintage fine condition. **\$20,000 - \$30,000**



**645. THE WIZARD OF OZ (3) VINTAGE PHOTOGRAPHS.** (MGM, 1939) Vintage original (3) gelatin silver 8 x 10 in. black and white photographs including (1) of Jack Haley in full character as "The Tin Man", (1) Jack Haley "Tin Man" with a illustration of cast mates and characters in the background and (1) of all four principle characters skipping through the poppy fields. All exhibiting pinholes and minor residual mounting materials. With signs of age and handling. Overall, in vintage good to very good condition. **\$600 - \$800**



**646. THE WIZARD OF OZ VINTAGE BERT LAHR AS "THE COWARDLY LION" SIGNED PHOTOGRAPH.** (Warner Bros., 1939) Vintage original gelatin silver 7.75 x 10 in. photograph of Bert Lahr as "The Cowardly Lion" from the fantasy masterpiece *The Wizard of Oz*. Signed in blue pen by Lahr in the upper right corner above the image. Exhibiting light soiling in the lower right border. In vintage very good condition. **\$4,000 - \$6,000**

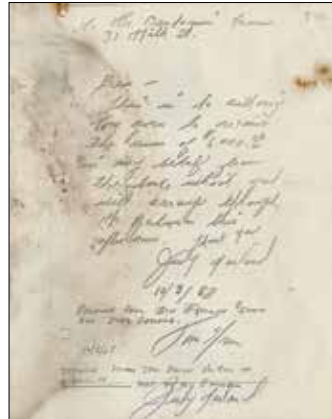
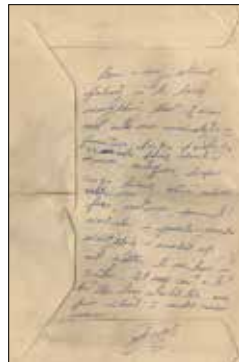
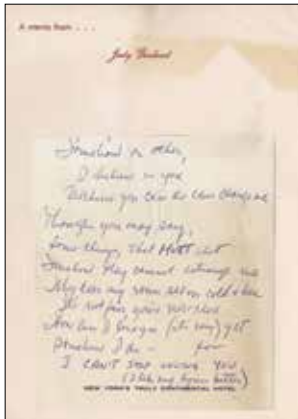
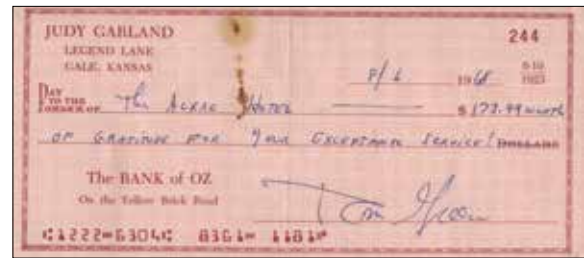
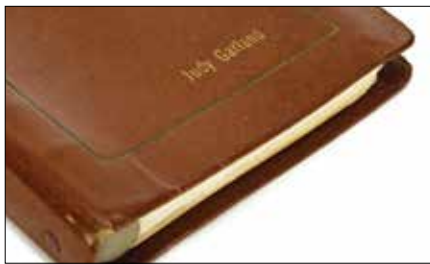


**647. THE WIZARD OF OZ (2) VINTAGE PRODUCTION PHOTOGRAPHS.** (MGM, 1939) Vintage original (2) gelatin silver glossy approx. 8 x 10 in. production photographs of Judy Garland as "Dorothy", Jack Haley as "The Tin Man", and Ray Bolger as "The Scarecrow", Jack Haley as "The Tin Man", and Toto on their journey down the Yellow Brick Road from *The Wizard of Oz*. Exhibiting minor handling. Vintage very good to fine condition. **\$200 - \$300**

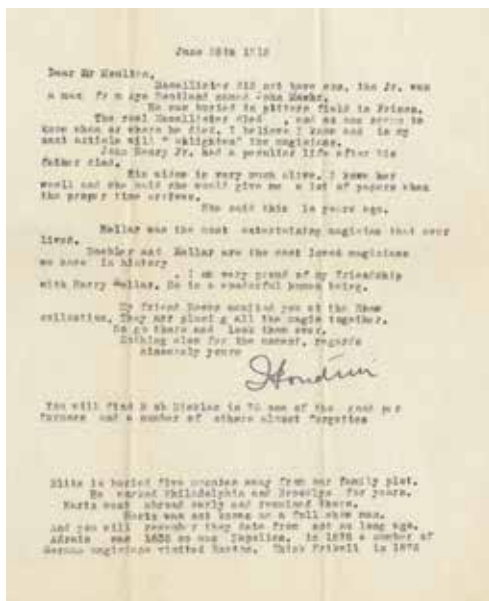




648. *THE WIZARD OF OZ* ITALIAN DUE-FOGLIO POSTER. (MGM, 1939) Vintage 55 x 39.5 in. original Italian release poster. Time has been powerless to erase the enduring magic of *The Wizard of Oz*. The best poster image ever created for this classic film, far superior to the posters from the first release in the U.S. One of only two known copies to exist. This poster has had minor repair to a few tears in the edges, a few pinholes in the corners and has had minor color touch-up to the fold lines. On linen. In fine to very fine condition. **\$15,000 - \$20,000**



**649. JUDY GARLAND MONUMENTAL ARCHIVE OF PERSONAL PAPERS AND EFFECTS FROM THE ESTATE OF HER COMPANION TOM GREEN.** (1965-1969) Unprecedented archive of Judy Garland's personal letters, poems, phone and notebooks, accounting ledgers, legal summons and countless ephemeral artifacts documenting the 4 years of her (often rocky) business and personal relationship with press agent and fiancé Tom Green. These are the artifacts which Green saved and include such diverse and conflicting treasures as: a signed letter in Garland's hand to her lawyer Ben Freeman, a loving, joking "contract" also in Garland's hand and signed "Frances Murphy" (which was their own secret nickname for her), a Garland hand-signed statement of retraction of her grand theft accusation against Green, followed by a photostat copy of an apologetic love letter from Garland to Green, begging him to come back to her; many dozens of statements, invoices, and demands from hotels, airlines, car rentals, etc.; two large accounting ledgers (nearly identical) for Judy Garland cash expenditures, plus previous ledger loose pages; Garland's personalized phone and memo book, Capital Records residual payments, and more; large portfolio of manuscript treatments by Green for articles or novels about their time together. Examples of Garland's personal calling cards, thank-you notes, memo notes, and checks, both legitimate and "bank of Oz" gag checks, an extensive collection of newspaper obituaries and articles following her death at 47. Interested parties are heavily encouraged to preview this phenomenal historical collection in person to gain any sort of proper comprehension of its unique contents. In vintage good to very good condition. **\$1,000 - \$1,500**



**650. HARRY HOUDINI EXTRAORDINARY SIGNED LETTER CELEBRATING THE GREAT MAGICIANS BEFORE HIM.** 1-page 8 x 11 in. typed letter dated June 28, 1918, to Mr. H.J. Moulton of Boston, Massachusetts. Houdini writes, in part (misspellings left uncorrected): "...The real Macallister died, and no one seems to know when or where he died. I believe I know and in my next article will 'enlighten' the magicians. John Henry Jr. had a peculiar life after his father died...Hellar [sic] was the most entertaining magician that ever lived. Daebler and Kellar are the most loved magicians we have in history. I am very proud of my friendship with Harry Kellar. He is a wonderful human being... My friend Becks awaited you at the Shaw collection. They are placing all the magic together. So go there and look them over...Sincerely yours Houdini. You will find Bob Nickles in 76 one of the good performers and a number of others almost forgotten. Blitx is buried five minutes away from our family plot. He worked Philadelphia and Brooklyn for years. Hartz went abroad early and remained there...Arain was 1835 so was Napolien. In 1878 a number of German magicians visited Boston. Think Frikell in 1876." Houdini's professional surname was acquired from the great illusionist Robert-Houdin, yet his true professional father was Harry Kellar (1849-1922), one of the great American magicians of all time. In later life, Houdini claimed that his first name, Harry, was an homage to Harry Kellar. A remarkable letter from Houdini - who himself is probably the best-known magician in history - in which he pays homage to the great ones who had gone before him. With original transmittal envelope. In fine condition **\$3,000 - \$5,000**



**651. HARRY HOUDINI SIGNED SOCIETY OF AMERICAN MAGICIANS MEMBERSHIP CARD.** (1925) Vintage lavender printed 3.5 x 2.4 in. paper membership card issued to "F.E. Brown" and hand signed in black ink, "Houdini" by Harry Houdini in his capacity as society president, an office he held from 1917-1926. Exhibiting wear and some dog ears. Slabbed in PSA/DNA plastic case. Includes goldenrod printed paper 3.5 x 2.25 in. "Society of American Magicians Supreme Council of Houdini" honorary membership card issued to "Floyd E. Brown". **\$800 - \$1,200**



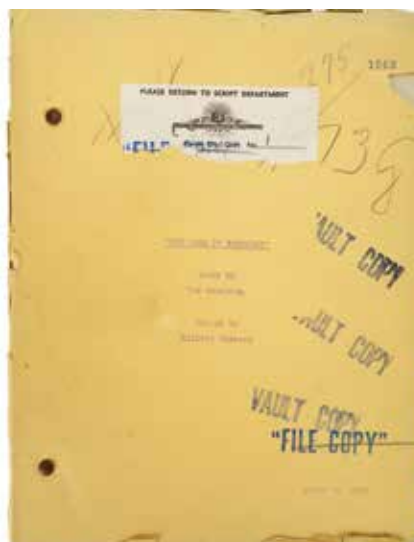
**652. RUDOLPH VALENTINO PERSONAL STERLING SILVER SHAVING BRUSH ENGRAVED "RV".** (ca. 1920s) The mystique of Rudolph Valentino, iconic early sex symbol and silent moviestar has lasted well beyond his untimely death in 1926. This is Valentino's personal sterling silver shaving brush. The 2.25 x .75 in. natural hair bristles attach to a silver stub base handle that fits within a 3 x .75 in. open-ended silver tube container with cap. The brush can be retracted or advanced from the bottom of the tube. The container is embossed with decorative rose pattern and filigree and engraved with a prominent "R.V" at center. The sterling stamp can be found around the edge where cap seats to tube. With some oxidation and patina. In vintage fine condition. Provenance: 1996 Sotheby's entertainment auction. Sale 6865. **\$1,000 - \$1,500**



**653. RUDOLPH VALENTINO PERSONAL FRENCH HUNTING KNIFE GIFTED TO HIS TRUSTED HANDYMAN.** (ca. 1920s) Vintage personal Rudolph Valentino 15.8 in. long (opened) hunting knife of steel blade and elegant, ornate hardware and carved horn split handle. The rustic knife also features a belt-hanging hoop and finely etched pastoral hunting scene on both sides of the blade. With maker's imprint, "Laurine à Nice" on the blade as well. This knife was gifted by Valentino to his handyman and confidante Luther Mahoney along with other personal items that were retained by Mahoney's daughter until her death in 1995. With vintage patina and very minor wear. Remains in fine condition. **\$400 - \$600**

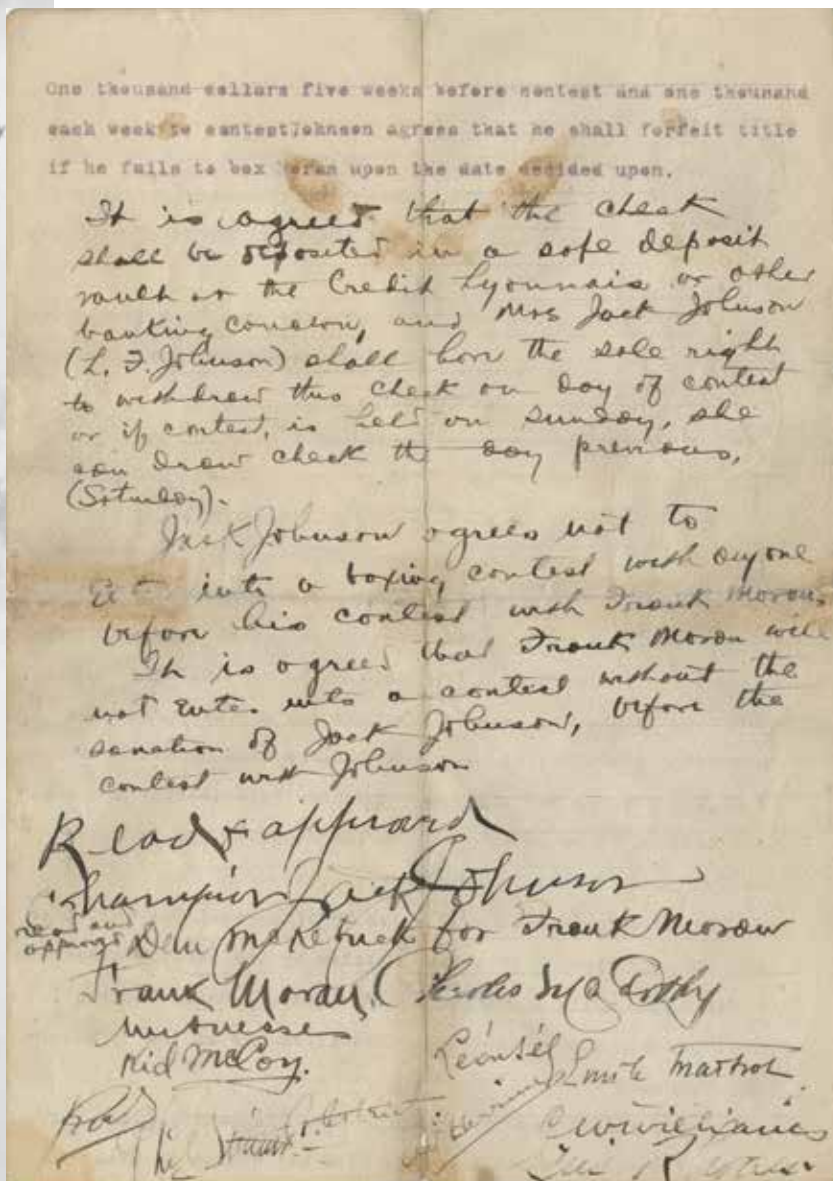


**654. HAROLD LLOYD "J. HAROLD MANNERS" DOUBLE-BREASTED JACKET FROM *FOR HEAVEN'S SAKE*.** (Paramount, 1926) Vintage screen-worn sapphire blue double-breasted woolen jacket with wide lapels, hip pockets, chrome button front closure, and silver 2-button cuff accents. The black ribbed silk interior lining remains intact save for a few small moth holes, and the interior ivory ribbed silk lining of each sleeve retains stamped, "SUIT" and handwritten, "U.G.I. 17". Vintage very fine condition. Includes Warner Bros. Entertainment COA. **\$600 - \$800**



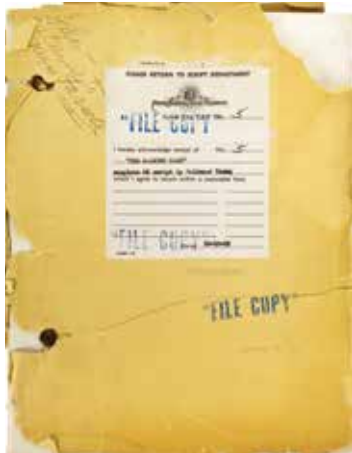
**655. LON CHANEY, SR. MASTER VAULT COPY STUDIO MIMED SCRIPT FOR TOD BROWNING'S *THE ROAD TO MANDALAY*.** (MGM, 1926) Vintage studio bound and bradded 90-page vault copy script for the Lon Chaney, Sr. silent classic directed by Tod Browning. Written by Elliott Clausen from a story by Tod Browning. Dated March 26, 1926. Cover page edges are tattered and chipped and retain "Vault Copy" stamp and other studio markings. Content is clean with only minor toning.

In overall, vintage very good condition. **\$400 - \$600**



**656. JACK JOHNSON SIGNED CONTRACT FOR HIS HISTORIC HEAVYWEIGHT TITLE DEFENSE AGAINST FRANK MORAN.** (1914) Historic typed and handwritten letter signed by World Heavyweight Champion Jack Johnson. Consisting of a 1-page 6.9 x 9.9 in. articles of agreement contract for the championship title fight between champ Johnson and challenger Frank Moran. Exhibiting the printed and the embossed seal of Republique Française. Jack Johnson nicknamed, "The Galveston Giant" became the world's first African-American heavyweight champion in 1908 when he traveled to Sydney, Australia to win a bout with Canadian champ Tommy Burns, as African-American fighters were denied title fights in the U.S. In victory, Johnson was a symbol of accomplishment for his community but faced virulent backlash from racist Americans of the era who saw him as a threat to their culture and rallied to find a "Great White Hope" to defeat him. James J. Jeffries emerged as that supposed "hope" on the 4th of July in 1910, but was easily dispatched by Johnson, inciting race riots all across the United States. Notable films (*The Great White Hope*) and stage plays (*The Royale*) have been adapted from the real life struggle and legacy of Johnson. In 2004, documentarian Ken Burns released *Unforgivable Blackness: The Rise and Fall of Jack Johnson*, which chronicled the life and times of this great American figure. The contract outlines terms of agreement for Jack Johnson's monumental heavyweight title defense against Frank Moran. Typed in full, "Articles of Agreement entered into this 14th day of January, 1914, between Jack Johnson, heavyweight champion of the world, and Frank Moran of Pittsburgh, U.S.A. Jack Johnson and Frank Moran agree to meet in a twenty round boxing contest for the heavyweight championship of the world. The contest to be of twenty rounds with five ounce gloves under Marquis of Queensbury rules. The date of the contest to be exactly settled at least thirty days before the contest. It is mutually agreed that contest (illegible) before the day of the contest. A referee to be selected thirty days before contest and he to be the sole judge, and his decision to be final and binding. Johnson to receive for his end of the purse the guaranteed sum of thirty thousand dollars with an extra five thousand dollars for training expenses. Said thirty five thousand dollars to be paid by Charles McCarthy, who is representing a syndicate of Americans. It is agreed that Mr. Charles McCarthy shall deposit this sum upon the signing of the articles by the parties concerned. It is mutually agreed that (illegible) .Ph Roth and Emile Maitriet, shall promote the contest under the direction of the "Premierelane Francaise" In consideration of receiving five thousand dollars for training expenses which is to be paid to Jack Johnson as follows: one thousand dollars five weeks before contest and one thousand each week to contest Johnson agrees that he shall forfeit title if he fails to fight Moran upon the date decided upon." And handwritten in pen, "It is agreed that the check shall be deposited in a safe deposit vault at the Credit Lyonnais or other banking concern, and Mrs. Jack Johnson (L. F. Johnson) shall bare the sole right to withdraw this check on day of contest or if contest is held on Sunday, she can draw check the day previous, (Saturday). Jack Johnson agrees not to enter into a boxing contest with anyone before his contest with Frank Moran. It is agreed that Frank Moran will not enter into a contest without the sanction of Jack Johnson, before the contest with Johnson. Read and affirmed" Signed in ink by, "Champion Jack Johnson" and "Read and approved" by "D - (illegible) McKetrick", "Frank Moran", "Charles McCarthy", "Kid McCoy", "Emile Maitret", and eight others. The sad reality of the outcome of the resulting fight was that, while Johnson triumphed in a 20 round decision win, both he and his opponent Moran claimed that they were never paid their purse. Written on front and back of the page, the letter retains its original folds, exhibits staining and soiling and has been professionally restored. Still, a small amount of type remains obscured and illegible. In vintage good condition. **\$30,000 - \$50,000**

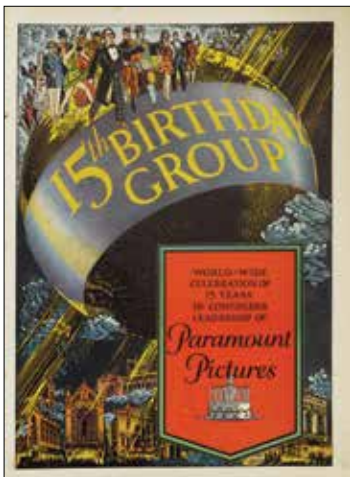




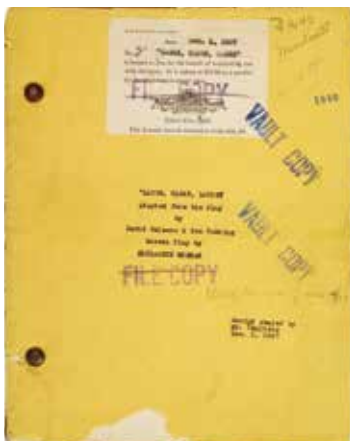
**657. LON CHANEY, SR. MASTER FILE COPY SCRIPT FOR TOD BROWNING'S *THE MOCKING BIRD*.** (MGM, 1926) Vintage studio bound and bradded 120-page studio file copy script. Written by Waldemar Young from a story by Tod Browning. Dated October 10, 1925. Cover page is detached and in 2-pieces, chipped and retains "File Copy" stamp and other studio markings. Content clean. In overall, vintage good condition. **\$300 - \$500**



**660. ERICH VON STROHEIM "CAPTAIN WOLTERS" GREEN MILITARY TUNIC FROM *CRIMSON ROMANCE*.** (Mascot Pictures, 1934) Pale green military tunic, seven buttons concealed under flap, two flap pockets, hook & eye front closure and lined in partially quilted taupe. Western Costume Co. label handwritten "40 16 sol 17 Von Stroheim". Exhibits a small repair on front bottom, a few very small holes overall with minor fading and soiling. Lining exhibits light soiling overall. Military pins, ribbon and patches were added for display purposes. From the Western Costume collection. **\$1,000 - \$2,000**



**658. PARAMOUNT PICTURES 15TH BIRTHDAY CAMPAIGN BOOK.** (1926) Vintage 12.5 x 16.75 in., 85+ page brown leather bound, gold gilt stamped book including color images of print movie ads, and other material celebrating Paramount productions such as, *The Greatest Show on Earth*, *Metropolis* and much more. Featuring Gloria Swanson, Pola Negri, Harold Lloyd, D. W. Griffith, Louise Brooks and more. In deteriorating original brown sueded board folder. Many hole punches breached and those sheets are now loose. In vintage very good to fine condition. **\$300 - \$500**

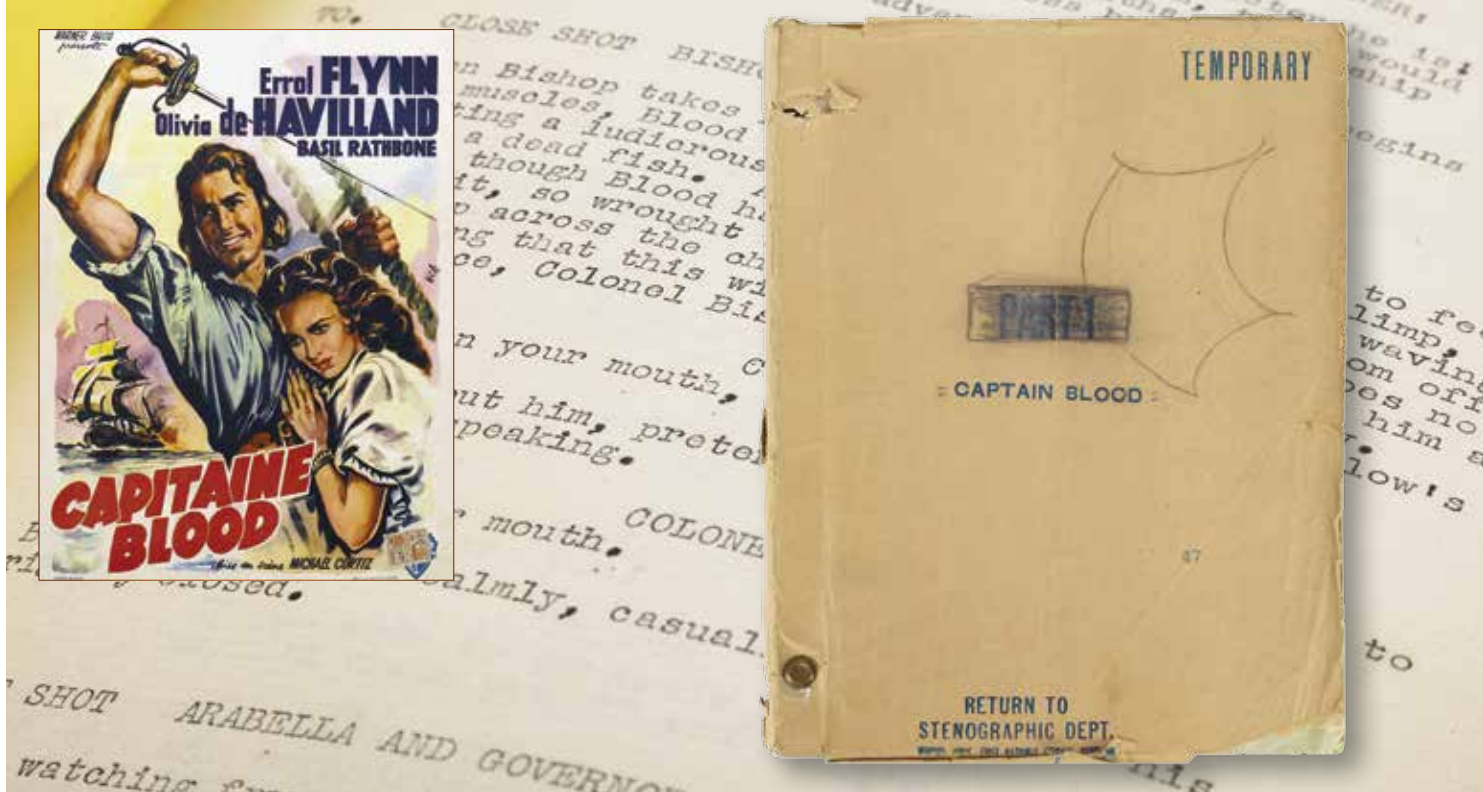


**659. LON CHANEY, SR. MASTER VAULT COPY SCRIPT FOR *LAUGH, CLOWN, LAUGH*.** (MGM, 1928) Vintage studio bound and bradded 120-page vault copy script. Written by Elizabeth Meehan from the play by David Belasco and Tom Cushing and dated December 1st,

1927. Cover page is typed "Script Okayed by Mr. Thalberg". Cover edges are tattered and chipped and retain "Vault Copy" stamp and other studio markings. Content exhibits some chipping, paperclip rust stains and tape repair to page 10. In overall, vintage good condition. **\$400 - \$600**



**661. PETER LORRE "COLONEL JOHN MIGUEL ORLANDO ARRAGAS" IVORY MILITARY JACKET FROM *CONGO CROSSING*.** (Universal, 1956) Ivory wool military jacket with five gold metal buttons on front, four on pockets and two on shoulders, butternut yellow wool collar patch and epaulets, three rows of gold metal ribbon on cuffs with ivory lining. Western Costume Co. label typed "99-2105-1 / Peter Lorre / 45" with blue "Western Costume Co. 12" stamp in sleeve. Exhibits soiling with very minor staining. Military ribbon and gold braid added for display purposes. Designed by Bill Thomas. From the Western Costume collection. **\$1,000 - \$2,000**



**662. CAPTAIN BLOOD** EXCESSIVELY RARE VINTAGE ORIGINAL SCRIPT. (Warner Bros., 1935) Vintage original studio bound and bradded 198-mimeograph multi-color revision page "temporary script" written by Casey Robinson. Dated February 13, 1935. On an interesting note, in the initial list of characters, a few actors' names have been written in, but not Errol Flynn's. This film would launch Flynn to superstardom. Various pages exhibit minor creasing at edges. With wear to top brad of the front cover as well as some light markings in pencil. Housed in a custom quarter leather cloth and board clamshell case with gold gilt lettering on cover and spine. In vintage very good to fine condition. **\$4,000 - \$6,000**



**663. THE ADVENTURES OF ROBIN HOOD** EXCESSIVELY RARE VINTAGE ORIGINAL SCRIPT. (Warner Bros., 1938) Vintage original studio bound and bradded 183-mimeograph multi-color revision page "third revised final script" written by Norman Reilly Rain and Seton I. Miller. Dated November 17, 1937. With wear to edges and the last 20 or so pages retain a vertical crease. Housed in a quarter leather custom cloth and board clamshell case with gold gilt lettering on cover and spine. In vintage very good to fine condition. **\$6,000 - \$8,000**

664. No Lor.





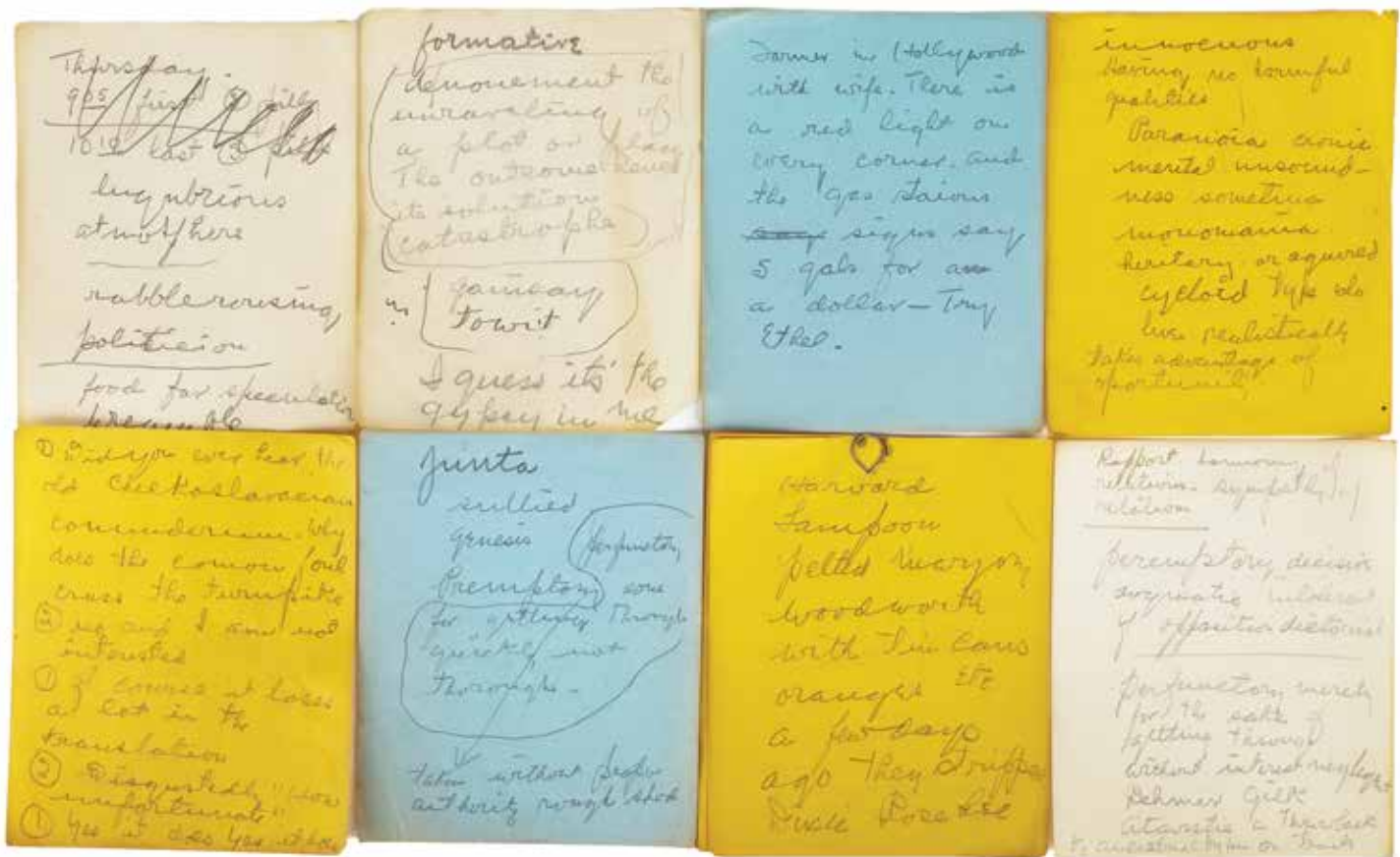


Engraved gold-plated disc

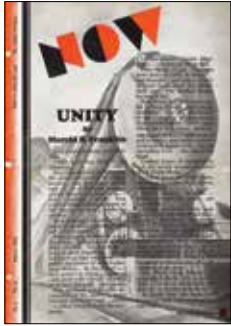


**665. CLYDE DE VINNA'S 1928/1929 "BEST CINEMATOGRAPHY" ACADEMY AWARD FOR *WHITE SHADOWS IN THE SOUTH SEAS*.** (MGM, 1928)  
 Historical Clyde De Vinna Academy Award trophy, only the 2nd "Best Cinematography" Oscar ever presented, for his work on the silent film *White Shadows in the South Seas*. De Vinna was cinematographer on over 120 film and television projects from 1916 through 1953. Some of his notable work includes *The Three Musketeers* (1916), *Unfaithful* (1918), *Blindfolded* (1918), *Adele* (1919), *The Wild Party* (1923), *Shipmates* (1931), *Unseen Guardians* (1939), *Within These Walls* (1945) and many more. In the entertainment industry and the world over, the "Oscar" statuette is indisputably the most treasured and iconic symbol of the filmmaker's accomplishment and the public's romance with Hollywood glamour and movies. This vintage male statuette stands 12 in. tall with the cast metal, gold-plated figure measuring 3.5 in. wide by 10.25 in. tall. The beveled black base is 5.5 in. round at the bottom, tapered to 4 in. where the base attaches to the film reel that forms the integral foot of the metal statue. Sculptor George Stanley (who also fashioned the famous Muse Fountain at the Hollywood Bowl) sculpted Cedric Gibbons' original design in clay and Sachin Smith cast the statuette in 92.5 percent tin and 7.5 percent copper and then gold-plated it. The original Oscar mold was cast in 1928 at the C.W. Shumway & Sons Foundry in Batavia, Illinois. Since 1983, Oscars are fabricated each year in Chicago by Illinois manufacturer R.S. Owens & Company. A 1.25 x 1 in. cast metal plaque reads "Academy of Motion Picture Arts and Sciences First Award 1929" and is affixed to the front of the base. Embedded in the bottom of the base is a 1.75 in. round engraved gold-plated disc, which reads, "AMPAS 1929 Academy First Award to Clyde De Vinna for Distinguished Achievement in Cinematography of *White Shadows of the South Seas*". The statuette's finish exhibits mild tarnish and minor rubbing. Metal plaque and plated disc in the base also exhibit minor rubbing. The base has a small chip on the front lip of the lower tier. The ring of original green felt buffer remains attached on the bottom of the base. One of the earliest examples of this instantly recognizable and world-famous prize and one of extremely few Oscars ever made available to the public. Overall in vintage very good to fine condition. Special shipping arrangements will apply. **\$150,000 - \$250,000**





**666. W. C. FIELDS JOKE BOX AND WORDPLAY ARCHIVE.** (ca. 1930s) W. C. Fields' personal small brown leather box containing an archive of (100+) paper leaves ranging in size from 3 x 5 in. to 4.5 x 5.25 in. completely handwritten in pencil and pen and notated by Fields being a storehouse of words and terms with definitions as well as working drafts of various jokes ranging from seemingly unrelated lists of words like, "atavistic / instincts / a bastion of / freedom / fait accompli / ubiquitous / ceramic art" to more developed joke concepts like, "To bartender, F. Do you know what time it is, Bar T. If I knew what time it was I wouldn't be working in a joint like this," and "I bought a mattress yesterday, was it a spring mattress? No fall and winter" and "I am opening a new boxing arena - I'm calling it the Punch Bowl." The archive contains extensive notations on words, their definitions and various applications in Fields' wordplay as well as newspaper and cartoon clippings. Of note are a number of leaves with Fields' extensive pill taking schedule. Leather box is soiled and worn. Contents show age and handling. Overall, in vintage very good condition. Originally from the collection of Debbie Reynolds. **\$12,000 - \$18,000**

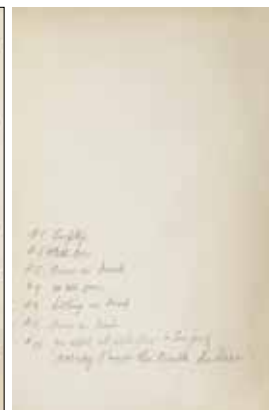


**667. FOX STUDIO “NOW” THEATRICAL TRADE JOURNALS (6) WITH ART DECO ILLUSTRATIONS.** (1930) Vintage original (6) “Now” trade journals from Fox Studio. Each oversize 11.75 x 17 in. issue averages 8-pages and includes features, articles, interviews and images pertaining to entertainment industry news and business of the day. With many Art Deco-style images and illustrations. All issues are from 1930, volume 4, including issues: 15, 16, 18, 19, 22 and 26. The staple-bound issues each have 3-hole punches on the spine for collating into a ring binder.

All exhibit age and handling. With some edge wear and minor staining. Overall, in vintage good condition. **\$200 - \$300**



**669. LESLIE HOWARD “JOHN CARLTON” BLAZER AND VEST FROM SECRETS DESIGNED BY ADRIAN.** (Mary Pickford Co., 1933) Vintage screen-worn gray and black tweed woolen blazer and vest designed by Adrian and worn by Leslie Howard as “John Carlton” in *Secrets*. With wide lapels, hip flap pockets, and brown 2 button front closure and cuff accents. Bronze silk interior lining exhibits staining to left side. Matching silk back vest with brown button front closure and front slit pockets. Both pieces retaining internal “United Costumers” bias label with handwritten, “Leslie Howard”. Very good condition. **\$400 - \$600**



**668. SPENCER TRACY’S SIGNED AND ANNOTATED SCRIPT FOR HIS BREAK-OUT BROADWAY ROLE IN *THE LAST MILE*.** (ca. 1930s) Vintage Spencer Tracy personal hardbound 128-page stage play script for his breakout role as “John Mears” in *The Last Mile*. Tracy was discovered by Hollywood during the run of this death row drama in which Tracy received in excess of a dozen curtain calls. The dialog of “John Mears” has been highlighted and copiously annotated by hand throughout. The script is inscribed and signed to Harold Weinberger, “to Harold, best always, Spencer Tracy, July 1937, Hollywood”. Binding, head and tail very clean. Silver gilt title on spine. Mild toning overall. In vintage very good to fine condition. **\$1,000 - \$1,500**



**670. GRAND HOTEL OVER-SIZE MONTAGE PHOTO-GRAPH FROM GRAUMAN’S CHINESE THEATRE PREMIERE.** (MGM, 1932) Vintage gelatin silver double-weight glossy oversize 10 x 13 in. photographic montage of cast, crew and attendees of Academy Award “Best Picture” winner *Grand Hotel* from the Grauman’s Chinese Theater premiere. Including images of Greta Garbo, John Barrymore, Joan Crawford, Wallace Beery, Lionel Barrymore, Jean Hersholt, Clark Gable, Norma Shearer, Douglas Fairbanks, Jr., Jean Harlow and more. With some border creasing and handling. Retaining studio snipe on the verso. In vintage very good to fine condition. **\$200 - \$300**





**671. PAUL MUNI AS "TONY" SUIT FROM *SCARFACE*.** (United Artists, 1932) Vintage screen worn pinstriped suit worn by Paul Muni as the gangster "Tony" in *Scarface*. Consisting of a chocolate 3-piece wool suit with crème-colored pinstripe. Double-breasted button front jacket with auburn patterned silk lining. Retaining Brown and Herman maker's label in interior right breast pocket printed, "Muni. United Artists. 6-13-31" and numbered "10633". Matching patterned silk-backed vest. Matching pants unlabeled but stamped with studio inventory information. Also includes a silk pocket square. Minor separation to some interior jacket lining seams. All pieces in overall, vintage very fine condition. **\$12,000 - \$15,000**



**672. CLARK GABLE AS "MARK WHITNEY" TAILCOAT FROM *POSSESSED*.** (MGM, 1931) Vintage screen-worn black woolen double-breasted tuxedo tailcoat worn by screen icon Clark Gable as "Mark Whitney" in *Possessed*, co-starring Joan Crawford. Black ribbed silk self cover 3-button front closure, 2-button back vent above tails, wide lapels with woven silk panels, and jet black satin lining. Retaining "Eddie Schmidt, Inc" internal bias label with handwritten, "Clark Gable, 5/20-'31 3509" in interior right breast pocket. Tears, snags, and separation to lining. Vintage good to very good condition. **\$3,000 - \$5,000**

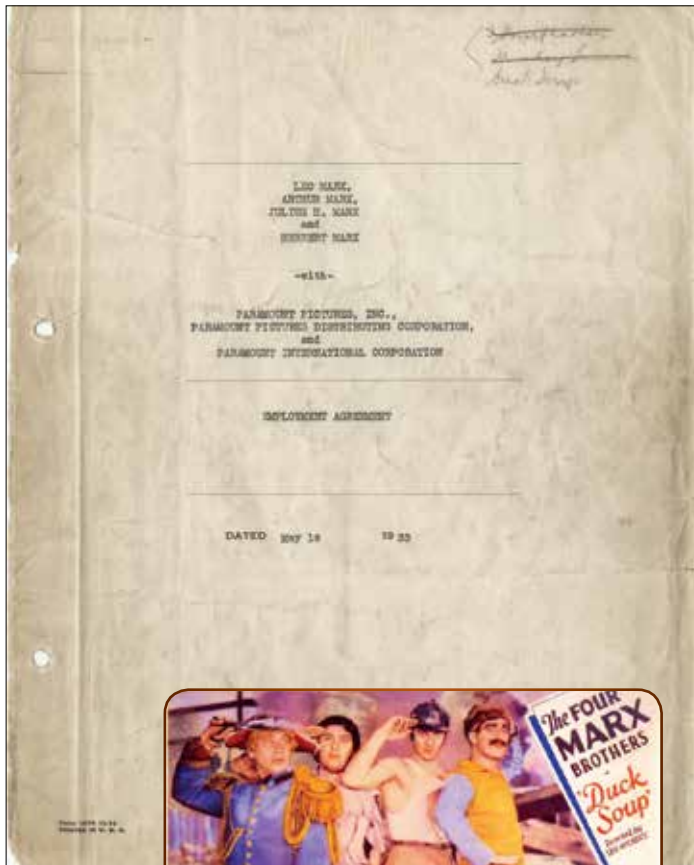
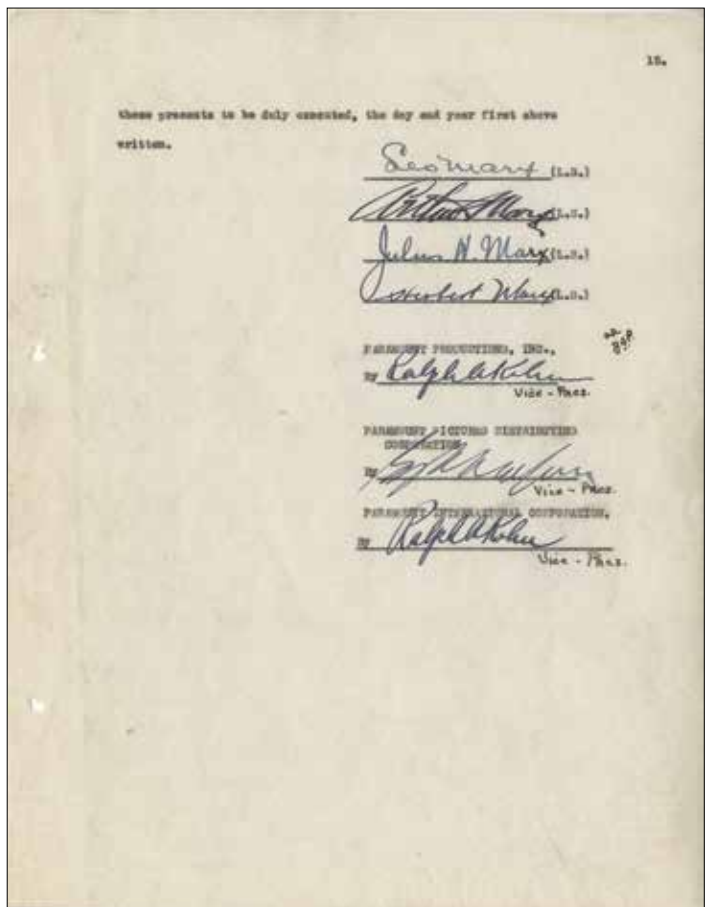
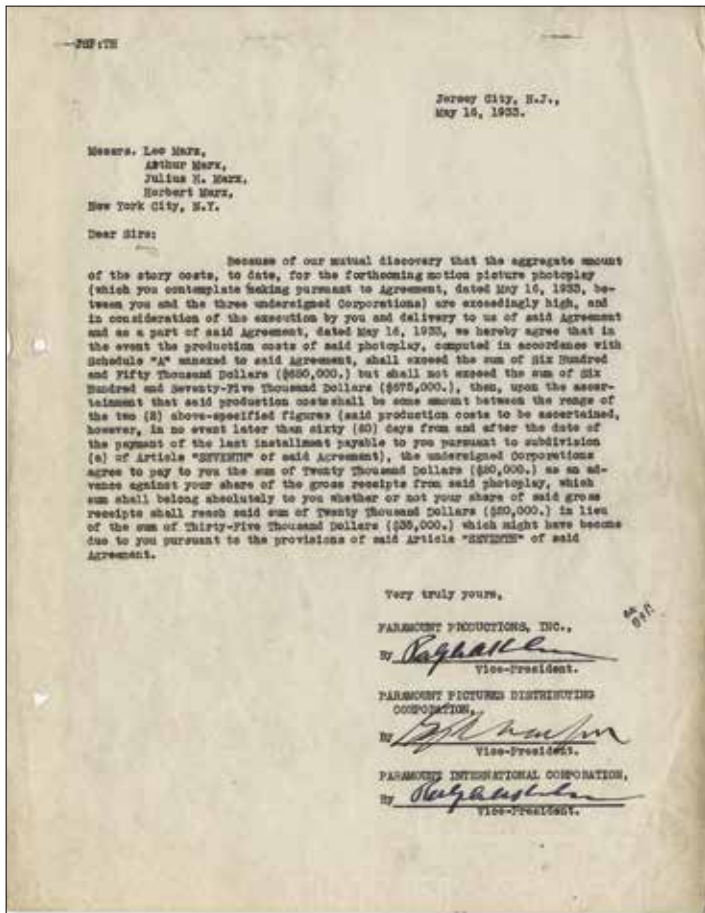


**673. OUR GANG BILLIE THOMAS "BUCKWHEAT" PHOTOGRAPHIC PORTRAIT.** (Hal Roach Studios, ca. 1930s) Vintage original gelatin silver, glossy 8 x 10 in. studio promotional photograph of Billie Thomas as "Buckwheat" from the *Our Gang* series. Featuring the beloved "Buckwheat" character in rag curls, jumper and too big boots. With STAX stamp and Hal Roach Studio snipe on the verso. In vintage fine condition. **\$200 - \$300**



**674. OUR GANG CARL SWITZER "ALFALFA" PERSONAL APPEARANCE SWEATER.** (ca. 1930s) Vintage navy blue knit sweater with red and white stripe sleeves worn by Carl Switzer as "Alfalfa" for a personal appearance by *Our Gang* cast members. Embroidered felt "Hal Roach - Our Gang" crest patch applique on upper chest, and white felt applique letters spelling "Alfalfa" across upper back. Exhibiting minor moth holes. Vintage very good condition. **\$1,000 - \$1,500**





**675. THE MARX BROTHERS SIGNED CONTRACT FOR DUCK SOUP.** (Paramount, 1933) Vintage 21-page typed signed employment contract between the legendary Marx Brothers and Paramount Pictures for the making of the comedy classic *Duck Soup*. Consisting of (1) 8.5 x 11 in. 15-page 2-hole punched contract outlining the terms of The Marx Brothers' employment with the studio including information on equity in the production, in part: "Two hundred thousand (\$200,000.00) Dollars, payable in eight equal consecutive installments of twenty-five thousand (\$25,000.00) Dollars each on the Wednesday following each and every week for eight consecutive weeks commencing with the Wednesday following the week ending July eight 1933; provided however, that if the Artists shall complete their services excluding-retakes, in said photoplay prior to the expiration of the said eight week period, then any unpaid balance of the said sum of Two hundred thousand (\$200,000.00) Dollars which shall not have been paid to them shall become immediately due and payable to the Artists and shall be paid to them". The contract also outlines the Marx Brother's profit participation, "As additional compensation, a sum equal to twenty (20%) percent of the gross receipts (as here and after more particularly defined) over and above 1-1/2-times the production cost of said photoplay (which production cost will be computed in accordance with Schedule "A" annexed hereto and made a part hereof), derived by the Corporations from the selling, licensing and leasing of positive copies of said photoplay..." Signed on the last page, "Leo Marx" (Chico), "Arthur Marx" (Harpo), "Julius H. Marx" (Groucho), "Herbert Marx" (Zeppo) and three additional Paramount V.P.s of Distribution, Production and the Corporation. Also includes (1) 2-page Schedule "A", (3) 1-page ratification documents signed by Norman Collyer (Assistant Secretary of Paramount production) representing Distribution, Production and the Corporation, and (1) 1-page document detailing advance on gross receipts to be paid to the Marx Brothers should the photoplay be finished on budget (between \$650,000 to \$675,000). Complete with front cover typed with contract title and dated May 16, 1933. Exhibiting age, handling and minor soiling. Content exhibits some breached punches, not affecting content, which remains crisp and clean. In vintage fine condition. **\$20,000 - \$30,000**



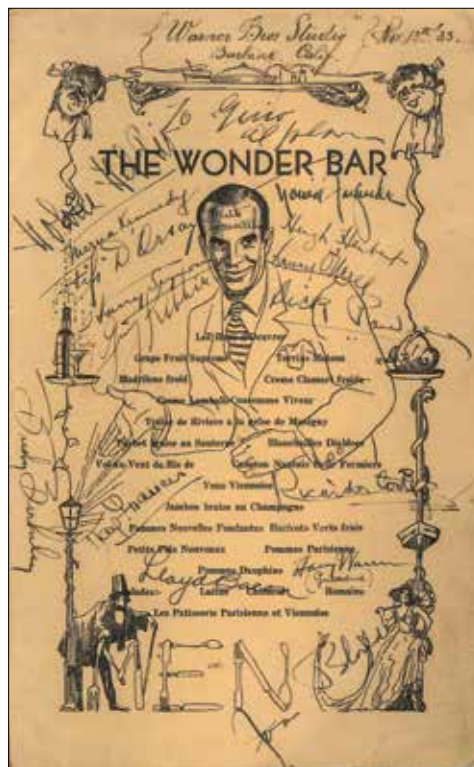


**676. CHICO MARX "BARAVELLI" TAILCOAT FROM *HORSE FEATHERS*.** (Paramount, 1932) Vintage screen-worn charcoal gray woolen tailcoat. With wide lapels, single self cover button front closure, 2 self cover buttons at sleeve cuffs, and 2 self cover buttons at back vent above tails. Interior black silk lining retains "Western Costume Co." bias label with handwritten, "39 17, Chic Marx, Chuck Chaplin". Exhibiting small separation to seam at collar and right lapel, and tear to lining below collar. Otherwise, in vintage fine condition. **\$600 - \$800**



**677. STUDIO PRESS BOOKS (5) FEATURING (4) RKO FILMS OF THE 1930s.** (Various Studios, 1930s-1950s) Collection

of (4) vintage studio 12 x 15 in. 11 to 14-page press books for RKO films of the 1930s. Titles include *One Man's Journey* (1933) and *Sweepings* (1933) starring Lionel Barrymore, *Finishing School* (1934), and *This Man is Mine* (1934). All exhibiting central horizontal crease, signs of handling, and some cover separation. Also, (1) vintage 12 x 15 in. 15-page exhibitors press book for Academy Award Best Picture winner *Ben-Hur* (1959). Exhibiting horizontal crease, cut-outs to pages 13 and 15, and toning to cover. Overall, in vintage good to very good condition. **\$200 - \$300**



**678. THE WONDER BAR CELEBRITY SIGNED MENU.** (First National Pictures, 1934) Vintage menu for a *The Wonder Bar* movie-related event. Consisting of a 1-sheet printed 6.9 x 11 in. menu on tan card stock leaf featuring an image of Al Jolson and an etched border of Parisian images. With calligraphy in ink, "Warner Bros. Studio, Burbank, Calif. Nov. 13, 1933" on top margin. Inscribed to "Gino" and signed on the recto in black ink by stars including, Al Jolson, Fifi D'Orsay, William Powell, Hugh Herbert, Lloyd Bacon, Joan Blondell, Harry Warner, Kay Francis, Busby Berkley, Ricardo Cortez, Louise Fazenda,

and others. Handwritten set list with numbers for "Ed Wynn" show on the verso. Exhibiting signs of significant age and handling, but still presents as good to very good. **\$400 - \$600**



**679. FREDRIC MARCH "PRINCE NEKHLYUDOV" RUSSIAN ARMY GREATCOAT FROM *WE LIVE AGAIN*.** (Goldwyn, 1934) Vintage Imperial Russian Army great coat. Consisting of a khaki wool long military woolen overcoat with gold and red right shoulder boards, red left shoulder epaulette, red felt collar ornaments. With gold metal ornamental eagle buttons and hook and eye closure. Back strapped vent and button flap panel. Retaining "United Costumers" internal bias label handwritten, "39, Frederic March". With minor fraying to the rose linen interior lining. In overall, vintage very good to fine condition. **\$300 - \$500**





**680. "GRAND DUKE PETER'S" TOY SOLDIER FROM *THE SCARLET EMPRESS*.** (Paramount, 1934) Vintage screen-used toy soldier from the surprisingly risqué pre-code historical epic *The Scarlet Empress* directed by Josef von Sternberg and starring Marlene Dietrich. This cast metal 3.5 x 12 x 3.2 in. figure is hand-painted in the uniform of a Russian Imperial soldier. The statuette figures prominently in the film and its storyline as it is used by Sam Jaffe as the mad "Grand Duke Peter" as his "spy". Exhibiting wear and age with paint peeling and some bending of soft metal extremities. The figure remains in vintage, production-distressed good condition. **\$300 - \$500**



**683. *THE DEVIL IS A WOMAN* SCRIPT SIGNED BY AUTHOR JOHN DOS PASSOS INCLUDING PERIPHERAL MATERIAL.** (Paramount, 1935) Vintage studio bound and bradded 70+ page reference copy mimeographed script with affixed signed work-for-hire contract signed by author and screenwriter John Dos Passos for his *The Devil is a Woman* script (working title: "Caprice Espagnol") adapted from the novel by Pierre Louys. Dated 20 December 1934 and also inscribed and signed in pen, "Adaptation of Pierre Louys' *La Femme et le pantin* by John Dos Passos" on the title page. Includes (1) 60+-page dialog script, (1) second draft script titled "Carnival in Spain, and (1) 4-page sound script for the movie's trailer. All exhibiting signs of age. In overall, good to very good condition. **\$400 - \$600**



**684. JAMES CAGNEY "BAT MORGAN" TAILCOAT FROM *THE FRISCO KID*.** (Warner Bros., 1935) Vintage screen-worn gray woven wool period tailcoat. With double button front closure and peach silk lining and retaining the "Western Costume" bias label interior with handwritten, "#16, 38, James Cagney". Exhibiting fraying to the left shoulder and collar. Minor snags and interior tears and minor moth holes. One button above back left vent is missing. In vintage very good condition. **\$400 - \$600**



**681. *CLEOPATRA* (3) ROMAN SHIELDS.** (Paramount, 1934) Collection of (3) vintage screen used Roman shields from Cecil B. DeMille's historical epic *Cleopatra*. Including (2) oval cast-metal 29 x 25 in. shields with stud and filigree decoration around outer edges. With 2-leather 7 in. x 1 in. strap handles affixed to back of shield by integral metal rings. Also, (1) oval bronze painted cast-metal 28.75 x 24.5 shield with rope-wrapped 10 x 1.5 in. strap handles attached to integral metal rings on back. Exhibiting patina and production wear. In vintage very good condition. Special shipping arrangements will apply. **\$600 - \$800**

snags and interior tears and minor moth holes. One button above back left vent is missing. In vintage very good condition. **\$400 - \$600**



**682. VAN NEST POLGLASE (4) CONCEPT SKETCHES FROM FILMS INCLUDING *THE LAST DAYS OF POMPEII*.** (RKO, 1935-1940) Vintage original (4) concept sketches by Van Nest Polglase of concept art. Accomplished in graphite pencil and gouache on illustration board ranging in size from approx. 30 x 20 in. to 32.25 x 19.2 in. Featuring detailed views of characters in settings from RKO films including an outdoor battle scene in *The Last Days of Pompeii* (1935), the polling place in *The Great Man Votes* (1939), "the box" in *The Saint's Double Trouble*, and the interior of a diner from *The Marriage Business* (working title: *It Couldn't Happen Again*) (1938). With some notation in borders. Unsigned. Exhibiting light soiling and production handling with some crumbling and border loss. Vintage good to very good condition. **\$300 - \$500**



**685. 1935 MINI-OSCAR FOR COLUMBIA PICTURES' 15TH ANNIVERSARY.** (1935) Vintage miniature Academy Award "Oscar" statuette made by Columbia Pictures Corporation in 1935 to celebrate their 15th anniversary and the film *It Happened One Night* becoming the first motion picture to achieve the "Big Five" sweep at the Academy Awards winning Best Picture, Best Actor, Best Actress, Best Director and Best Screenplay. Columbia's president Harry Cohn is thought to have conceived of the idea of issuing these miniature Oscars, which served as table decorations at the anniversary celebration. Manufactured by Gorham & Co., this male statuette stands 5.5 in. tall with the cast gold metal figure measuring 1.5 in. wide by 4.25 in. tall. The beveled black base is 2.5 in. round at the bottom, tapered to 1.25 in. where the base attaches to the film reel that forms the integral foot of the metal statue. Engraved on a plaque affixed at the front of the base is, "Academy of Motion Picture Arts and Sciences First Award Columbia Pictures For the Best Picture of the Year" and on a similar plaque at the back of the base, "15th Anniversary Columbia Pictures 1920-1935". Previously a B-movie studio with successful westerns and serials, *It Happened One Night* helped move Columbia into the big time and, with Frank Capra's other films, helped to keep the studio going through the Depression, as well as inspiring American men to forego undershirts like the bare-chested idol Clark Gable had in the film. Very few of these statues ever reach public hands. The mini-Oscar exhibits an aged patina overall. In vintage good condition. **\$3,000 - \$5,000**

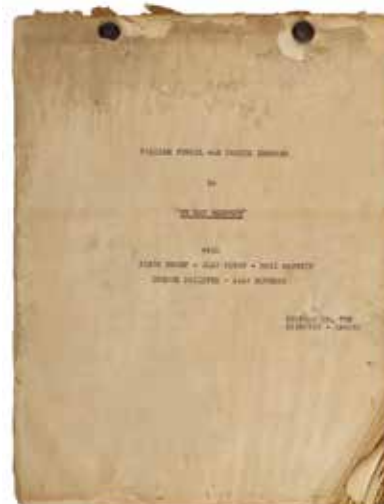


**686. WHEELER AND WOOLSEY (2) CONCEPT SKETCHES BY VAN NEST POLGLASE.** (RKO, 1936) Vintage original (2) concept sketches by Van Nest Polglase for films by the comedy team of Bert Wheeler and Robert Woolsey. Including (1) sketch of a boudoir for *Mummy's Boys* and (1) sketch of a delicatessen for an unknown feature with notation titled "Husk". Accomplished in graphite pencil on artist board measuring 31.75 x 20 in. with some notation in borders. Unsigned. Both exhibit light soiling, production handling, edge wear and corner bumping not affecting the art. In vintage, very good condition. **\$200 - \$300**



**687. ABE LINCOLN IN ILLINOIS (2) CONCEPT SKETCHES BY VAN NEST POLGLASE.** (RKO, 1936) Vintage original (3) concept sketches by Van Nest Polglase for the dramatic historical film *Abe Lincoln in Illinois*. Including (1) sketch of a cabin sitting room titled, "Interior Rutledge Home" with two women seated and Lincoln standing and (1) sketch of a front room titled, "Judge Greens Home, Living Room". Accomplished in graphite pencil on artist board measuring approx. 30 x 20 in. With some notation in borders. Unsigned. Both exhibit light

soiling, production handling, edge wear and corner bumping not affecting the art. The Rutledge Home sketch was previously matted and retains mounting residue around the border of the artwork. In vintage, good condition. **\$200 - \$300**

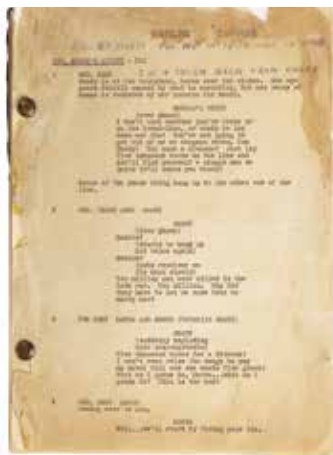


**688. MY MAN GODFREY DIALOGUE CONTINUITY FOR THE CAROLE LOMBARD VERSION.** (Columbia, 1939) Vintage studio bound and top-bradded 100+ page dialog continuity script written by Morrie Ryskind and Eric Hatch based on Hatch's novel of the same title. Undated. No covers. With edge and corner wear and some loose pages. Some staining and waviness to pages. Content remains complete and in fair to good condition. **\$400 - \$600**





**689. MARKED WOMAN FINAL DRAFT SCRIPT.** (Warner Bros., 1937) Vintage studio bound and bradded 175-multi-color revision pages final script for the Bette Davis and Humphrey Bogart crime thriller *Marked Woman*. Written by Robert Rossen and Abraham Finkel. Revisions dated from March 30 to April 1, 1939. Cover edges are tattered and retain "Final" stamp and other studio markings. Content is lightly toned. In overall very good condition. **\$300 - \$500**



**690. GOLDEN BOY ANNOTATED REVISED SCRIPT.** (Columbia, 1939) Vintage studio bound and bradded 155-page revision script for the William Holden and Barbara Stanwyck boxing drama *Golden Boy*. Written by Clifford Odets as adapted from his original play of the same title. Revisions dated from November 11, 1936. Missing front cover. With sporadic handwritten pencil annotations on a few pages in unknown hand. Gold revision pages. Other than the first 4 pages, which exhibit chipping and staining, content remains in very good condition. **\$300 - \$500**



**691. ALAN HALE "KAIDU" CHINESE WARLORD COSTUME FROM THE ADVENTURES OF MARCO POLO.** (Goldwyn, 1938) Vintage screen-worn 2-piece Chinese warlord costume for Alan Hale as "Kaidu" in *Marco Polo*. Consisting of (1) woolen maroon, collarless short sleeve jacket with gold applique stripes, large gold metal buttons and chocolate satin lining retaining "Associated

Costume" bias label on interior. Includes (1) matching maroon suede quilted knee-high warrior skirt with hook and eye rear closures and "United Costumers" bias label with handwritten "Alan Hale". Jacket exhibits gold stripe detachment and skirt shows deterioration at closure edge and fraying at the hem. In vintage good condition. **\$300 - \$500**



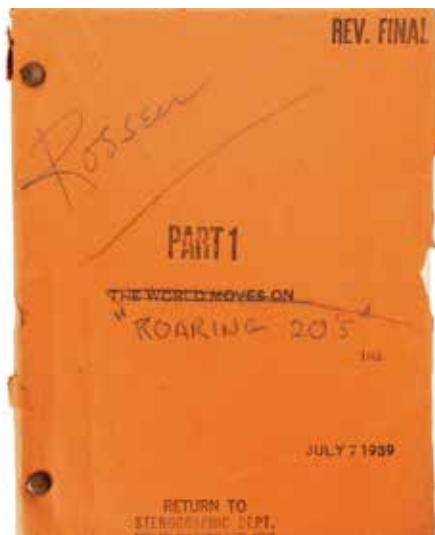
**692. BASIL RATHBONE "SIR GUY OF GISBOURNE" TUNIC FROM THE ADVENTURES OF ROBIN HOOD.** (Warner Bros., 1938) Vintage forest green long sleeve satin tunic with standing collar and integral velvet cape worn by Basil Rathbone as "Sir Guy of Gisbourne" in *The Adventures of Robin Hood*. Front hook and eye tunic closure and white ribbed satin lining retaining "Western Costume Co." internal bias label with handwritten, "22623 #3 Basil Rathbone". Cape with hunter green ribbed satin lining, collar hook and eye closure, and internal ribbon tie-closure. Discoloration, soiling, and minor seam separation to tunic lining. In overall vintage very good condition. **\$400 - \$600**



**693. THE ADVENTURES OF ROBIN HOOD PROP WOODEN CHAIR.** (Warner Bros., 1938) Vintage screen-used wooden chair from *The Adventures of Robin Hood*. Constructed of rough hewn lacquered wood, the period chair measures approx. 23.75 x 24 in. wide (the planked, backless seat) by 18.5 in. tall. The crossbeams that dovetail to connect the leg panels extend 29 in. from end to end protruding through the panels. This seat and others like are highly visible in the "Prince John" banquet scene that takes place in his castle. With knights sitting on fur-covered banquette of chairs. Exhibiting production distress, age and wear. In vintage very good condition. **\$600 - \$800**



**694. GUNGA DIN (8) CONCEPT SKETCHES BY VAN NEST POLGLASE.** (RKO, 1939) Vintage original (8) concept sketches by Van Nest Polglase for the classic action film *Gunga Din* starring Cary Grant and Douglas Fairbanks, Jr. Accomplished in graphite pencil on artist vellum leaves ranging in size from approx. 20 x 15 in. to 27 x 20.5 in. Featuring characters in settings including interior views of the “golden” temple, the colonel’s office, a massive exterior street scene and a battle charge. With some notation in borders. Unsigned. All exhibit light soiling, production handling, edge wear and minor tearing not affecting the art. Vintage good to very good condition. **\$300 - \$500**



**695. THE ROARING TWENTIES REVISED FINAL-DRAFT SCRIPT, EX-LIBRIS SCREENWRITER ROBERT ROSSEN.** (Columbia, 1939) Vintage studio bound and bradded 167-multi-color revision page final revision script for *The Roaring Twenties* (working title: “The World Moves On”). Written by Jerry Wald and Richard Macaulay adapted from and original story by Mark Hellinger. Dated on the cover July 7, 1939 and revisions dated July

8th through July 20th, 1939. “The World Moves On” scratched out and “Roaring 20’s” written in on the cover in pencil along with “Rossen”. With hand annotations on pages 135, 137, and 138 attributed to the director. Content remains in very good to fine condition. **\$600 - \$800**



**696. LOVE AFFAIR (14) CONCEPT SKETCHES BY VAN NEST POLGLASE.** (RKO, 1939) Vintage original (5) concept sketches by Van Nest Polglase for the classic romance *Love Affair*, starring Charles Boyer and Irene Dunne. Accomplished in graphite pencil and pastel on artist vellum leaves ranging in size from approx. 18.1 x 8.5 in. to 25 x 15 in. Featuring (1) spectacular full color interior view of a drawing room overlooking the sea, and depicting characters in settings including an interior view of an elegant shipboard ballroom, a cathedral, a drycleaners, and an intricate exterior view of an orphanage. With some notation in borders. Unsigned. All exhibit soiling, production handling, edge wear and tearing not affecting the art. Vintage good to very good condition. **\$300 - \$500**



**697. THE STORY OF VERNON AND IRENE CASTLE (5) SCENE CONCEPT SKETCHES BY VAN NEST POLGLASE.** (RKO, 1939) Vintage original (5) concept sketches by Van Nest Polglase for the biopic about a sensational Ballroom dancing couple *The Story of Vernon and Irene Castle*. Accomplished in graphite pencil on artist vellum leaves ranging in size from approx. 20 x 15 in. to 27 x 15 in. Featuring characters in settings including interior views of the Castle’s home, an office, a street scene and a detailed sketch of the backstage of a theater. With some notation in borders. Unsigned. All exhibit light soiling, production handling, edge wear and minor tearing not affecting the art. In vintage, very good condition. **\$200 - \$300**



**698. DON AMECHE “ALEXANDER GRAHAM BELL” TAILCOAT AND VEST FROM THE STORY OF ALEXANDER GRAHAM BELL.** (TCF, 1939) Vintage screen-worn black woolen tailcoat. Wide lapels, 6 reflective gold metal ornamental buttons at front, 2 at back vent above tails, and black ribbed satin lining retaining “United Costumers” internal bias label with handwritten, “Don Ameche” and printed “A980, L4”. Includes matching black woolen silk-backed vest with front button closure, and woven tan silk lining retaining “United Costumers” internal bias label with handwritten, “Don Ameche” and printed “B973, 41”. Tailcoat exhibits minor interior seam separation. Vintage fine condition. **\$300 - \$500**





**699. THE HUNCHBACK OF NOTRE DAME COLLECTION OF (3) COSTUMES INCLUDING ALAN MARSHALL AND GEORGE ZUCCO.** (RKO, 1939) Vintage (3) costumes from *Hunchback of Notre Dame* starring Charles Laughton. Including (1) George Zucco as "Procurator" blue velvet pleated coat, (1) Alan Marshall as "Phoebeus" fleur-de-lis blue velvet tunic, and (1) Fritz Lieber as "Old Nobleman" purple floor-length ribbed silk robe and hood with self cover button front over velcro. All retain their "Western Costume" bias labels with actors' names handwritten. All in vintage very good to fine condition. **\$800 - \$1,200**



**700. AL JOLSON "EDWIN CHRISTY" SUIT FROM SWANEE RIVER.** (TCF, 1939) Vintage 2-piece chocolate brown brushed wool suit. Consisting of (1) wide lapel jacket with ribbed silk collar and cuff. Self cover button front closure and interior brown satin lining retaining internal "United Costumers" bias label with handwritten, "964A, Al. Jolson" and (1) pair of matching, stirrup trousers with ribbon down outer legs and bias label with handwritten, "964A, Al. Jolson". With staining and fraying to interior and on collar edge. In vintage good condition. **\$600 - \$800**



**701. OLIVER HARDY "DR. TIBBETT" LONG COAT FROM ZENOBLA.** (Hal Roach Studios, 1939) Vintage screen-worn period dark brown woven wool long coat worn by comedic legend Oliver Hardy as "Dr. Tibbett" in *Zenobia*. With chocolate brown velvet collar, wide lapels, black velvet sleeve cuffs, button front closure, and remnants of black woven black

piping at hems. Missing self cover black button at back vent above tails. Interior copper silk lining retaining "Western Costume Co." internal bias label with handwritten, "23194 #3, Babe Hardy, RAV, Yours", and exhibits patching, seam repair, and minor seam separation. Minor deterioration to velvet collar, fraying to hem piping and fraying to self-cover of remaining rear button. Vintage good to very good condition. **\$600 - \$800**



**702. THE BOWERY BOYS (2) WEST POINT CADET JACKETS WORN BY HUNTZ HALL AND LEO GORCEY IN ON DRESS PARADE.** (Warner Bros., 1939) Vintage (2) screen-worn West Point cadet dress uniform jackets from *On Dress Parade* starring The Bowery Boys. Including (1) Huntz Hall as "Cadet Johnny Cabot" gray woolen uniform jacket with black ribbed cloth applique standing collar, black ribbed cloth applique over button front closure, and black ribbed applique piping sleeves, and bottom hem. Also, (1) Leo Gorcey as "Slip Duncan" gray woolen dress uniform jacket with standing collar, gold metal button front closure, ornate black stripe embroidery and decorative gold metal buttons at collar, front, and sleeves. Both retain "Warner Bros. Pictures, Inc." internal bias labels with actors' names handwritten, and both exhibiting separation and wear to interior lining. Very good condition. **\$600 - \$800**





**703. PAPAGAYO ROOM CELEBRITY AUTOGRAPHED GUESTBOOK PAGES.** (ca. 1940s-1970s) Collection of (50+) large 11.5 x 14.25 in. guestbook signed leafs from the Papagayo Room where food and entertainment were provided to the rich and famous at the Fairmont Hotel in San Francisco, California. These pages are signed and inscribed with everything from doodles to full-fledged cartoons to musical quotes, by (150+) celebrities. Including Humphrey Bogart, Lauren Bacall, Lee Strasberg, Hoagy Carmichael, Woody Herman, James Wong Howe, Errol Flynn, Christine Jorgenson, John Barrymore, Joe DiMaggio, Leslie Caron, Liberace (with a caricature of a piano), Henry Fonda, Vincent Price, Edward G. Robinson, Audrey Hepburn, Lena Horne, Henry Cabot Lodge, Woody Allen, Jimmy Dorsey, Sid Grauman, Nat King Cole, Billie Holiday, Tallulah Bankhead, Burgess Meredith, Bud Abbott, Ginger Rogers, Jane Russell, Tony Curtis, Olivia De Havilland, Mel Tormé, Dana Andrews, Walter Pidgeon, Anthony Quinn, Raymond Burr, Lon Chaney, Jr., Henry Mancini (with a musical quotation), Mike O'Malley with full-page cartoon, Red Kelton (with pencil clown sketch) and many, many more. Also includes a collection of (6) signed letters from Keenan Wynn, Peggy Lee, George Jessel, Xavier Cugat and others. (7) photographs 3-signed by Jimmy Dorsey, Bobby Riggs and others. Also includes a Papagayo cookbook. With some slight water staining to guestbook leaves. Otherwise, all in vintage very good to fine condition. **\$15,000 - \$20,000**





**705. NORMA SHEARER EARLY MODELING PHOTOGRAPH AND SPORTWEAR CATALOG.** (ca. 1920s) Vintage Norma Shearer original gelatin silver 7 x 9 in. matte finish photograph with deckled edge tipped to 11 x 13.25 in. backing mat. Featuring a young Norma Shearer modeling a 1-piece bathing dress while perched on a swing before a sunny beach backdrop. The photo bears Joel Feder photographer's embossed blindstamp on the lower right edge of



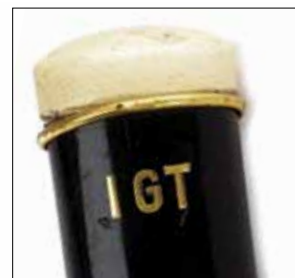
the recto. Backing-mat exhibits wear while the photo itself remains in vintage fine condition. Included is a 1922 Bear Brand 32-page "Light Sweaters for Sportwear" 6 x 9 in. catalog featuring 7-images of young Shearer modeling various fashions. The stapled catalog has detached pages but all remain present. With heavy cover wear. In poor to fair condition. From the estate of Norma Shearer. **\$200 - \$300**



**706. IRVING THALBERG AND NORMA SHEARER MARRIAGE CERTIFICATE.** (1927) Vintage original State of California certificate of marriage between Norma Shearer and Irving Thalberg. The printed 11.5 x 9 in. certificate has been filled in by hand in pen and dated 29 September, 1927. Other pertinent handwritten information includes the place of the wedding; Beverly Hills at the Temple B'nai Brith, and names of presiding witnesses, studio mogul Louis B. Mayer of Santa Monica and studio lawyer Edwin J. Loeb of Los Angeles. The certificate bears the original tri-folds and is accompanied by its original envelope typed with "Certificate of marriage to Mr. Thalberg" on the front. Certificate remains in vintage fine condition. From the estate of Norma Shearer. **\$800 - \$1,200**

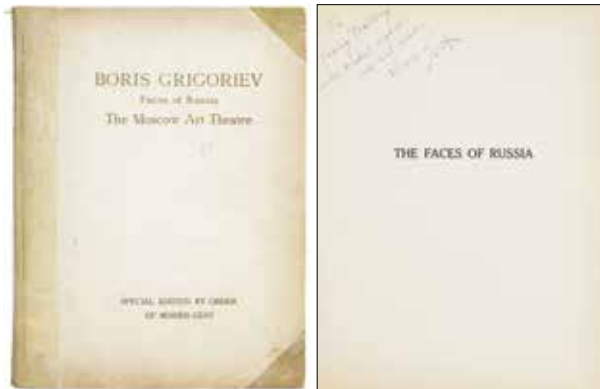
**707. IRVING THALBERG'S PERSONAL WALKING CANE.** (ca. 1930s)

Custom-made Irving G. Thalberg personal walking cane. Sickly from the time of his birth and never truly well throughout life, Thalberg still managed to make history as one of the youngest and most powerful figures in the developing industry of Hollywood motion pictures throughout the 1920s and 1930s. This is a walking stick made for Thalberg for use in times of weakness and ill health. Consisting of an ebony lacquered wooden straight cane measuring 35.25 in. long, 1.25 in. at the crown and .5 at the tip. At the very top of the cane is a 1.25 x .75 in. oval cap of carved bone encircled at its base by a loose thin gold metal ring. Below the ring are the gold metal inset initials "I G T". The cane tapers from top to bottom where the wooden tip meets the ground. There is a line around the tip 1 in. up from the bottom indicating where a missing metal tip cap would have set. The black surface of the cane exhibits some scratching and wear. Overall, in vintage very good condition. Special shipping arrangements will apply. From the estate of Norma Shearer. **\$4,000 - \$6,000**



**708. IRVING THALBERG'S PERSONAL STEAMER TRUNK.** (ca. 1930s) Vintage custom-made Irving G. Thalberg personal travel steamer trunk. Constructed of wooden panels, cloth-covered and painted brown with black decorative line panels hand-painted on the exterior surface. Measuring 35.5 in. long x 21.25 in. wide x 12.5 in. tall, when closed. The trunk features 4-bent cane wood reinforcement ribs encircling the exterior, attached by brass studs and with affixed brass elbows. With 2-brass hinges at the back and 2-brass key-locking clasps at the front. 2-leather strap 10.5 in. carrying handles are bracketed to either end. "Irving Thalberg" has been hand-stenciled in black below the front opening of the trunk. The interior of the trunk is unfinished wood. Retaining some remnants of traditional customs and shipping passage stickers. Exhibiting expected age and wear from use. In vintage very good condition. Special shipping arrangements will apply. From the estate of Norma Shearer. **\$1,000 - \$1,500**

**709. NORMA SHEARER'S HARTMANN CUSHION-TOP WARDROBE TRUNK.** (ca. 1930s) Vintage custom-made Norma Shearer personal Hartmann brand cushion top "Gibralterized" wardrobe steamer trunk measuring 22.25 x 22.25 x 41 in. when closed. Constructed of olive colored canvas-textured outer panels with handsome metal exterior riveted reinforcing elbows and ribs. On rolling casters to aid with the opening of the large trunk. Right side interior is outfitted as a chest of 6 ornate, metallic façade drawers, with locking top drawer and "Norma Shearer" 3 x 1 in. address label cello-taped to second drawer. Left interior features embroidered and fringed gold silk-curtained hanging-clothes compartment with wooden hangers and detachable briefcase-style shoe compartment below. With a single upper hinged clasp closure and discrete lower locking mechanism. With N.S. monogram boldly hand-painted in black at the top of the case. Retaining some remnants of traditional customs and shipping passage stickers. Exhibiting expected age and wear from use. In vintage very good condition. From the estate of Norma Shearer. **\$1,000 - \$1,500**



**710. FACES OF RUSSIA THE MOSCOW ART THEATER** INSCRIBED AND SIGNED BY THE PUBLISHER TO IRVING THALBERG. (1918-1923) Irving Thalberg personal copy of a Limited Edition (500) 11 x 14 .5 in. hard-bound book of *Faces of Russia The Moscow Art Theater* by Boris Grigoriev and published by Morris Gest. Grigoriev's artwork is beautifully presented in the form of (27) color and black and white plates tipped to embossed mat pages, separated by vellum leaves. The title page is inscribed and signed by the publisher, "To Irving Thalberg with kindest regards and best wishes, Morris Gest". With minor soiling and handling to cover. Light toning on backing paper pages. Content remains in vintage fine condition. From the estate of Norma Shearer. **\$400 - \$600**



**711. Norma Shearer and Irving Thalberg personally owned candid and portrait photographs.** (ca. 1930s) Vintage photographs personally owned by one of Hollywood's original power couples, Irving Thalberg and Norma Shearer. Including (1) 9 x 12.25 in. photographic portrait on double weight paper of Irving Thalberg encased in a silver metal frame engraved at the bottom with, "To My Mamee", (1) oversize gelatin silver 12 x 14 in. gold metal framed portrait of Norma Shearer's sister Athole by Hurrell with photographer's embossed blindstamp on the lower right corner and (4) candid 5.25 x 3.75 in. photographs of Shearer, Thalberg and children with 1936 inkstamp on the verso. Oversize Shearer portrait exhibits a diagonal crease across the lower part of the photo. One of the candid photos is missing a small portion of the corner. Otherwise, all else in vintage good condition. From the estate of Norma Shearer. **\$200 - \$300**



**712. NORMA SHEARER (7) VINTAGE PHOTOGRAPHS WITH OTHER CELEBRITIES.** (ca. 1930s) Vintage collection of (7) gelatin silver 8 x 10 in. double weight photographs of Norma Shearer in public with various figures. Including Louis B. Mayer, Orson Welles, Olivia de Havilland, Burgess Meredith, Mickey Rooney, Leslie Howard on the set of *Smilin' Through* and others. The *Smilin' Through* photo exhibits some silvering. All else, generally in vintage, very good to fine condition. From the estate of Norma Shearer. **\$300 - \$500**





*Engraved gold-plated disc*



**713. NORMA SHEARER 1930 "BEST ACTRESS" ACADEMY AWARD "OSCAR" TROPHY FOR HER ROLE AS "JERRY" IN *THE DIVORCEE*.** (MGM, 1930) Historical Norma Shearer Academy Award trophy, only the 3rd "Best Actress" Oscar ever presented, for her role in *The Divorcee*. Known at the time for her "girl-next-door" persona, Shearer was not being considered for the role of "Jerry" in the pre-code drama due to a general opinion in the industry that she lacked the sex appeal to pull it off. In fact, Shearer's husband, studio head Irving Thalberg's first choice was Joan Crawford. But when Shearer showed Thalberg the results of a photo session she'd arranged and shot with legendary glamour portrait photographer Hurrell, Thalberg gave Shearer the role. This is the Academy Award that Shearer's portrayal earned her in a year that she was nominated for two "Best Actress" Oscars, the 2nd nomination was for *Their Own Desire*. In the entertainment industry and the world over, the "Oscar" statuette is indisputably the most treasured and iconic symbol of the filmmaker's accomplishment and the public's romance with Hollywood glamour and movies. This vintage male statuette stands 12 in. tall with the cast metal, gold-plated figure measuring 3.5 in. wide by 10.25 in. tall. The beveled black base is 5.5 in. round at the bottom, tapered to 4 in. where the base attaches to the film reel that forms the integral foot of the metal statue. Sculptor George Stanley (who also fashioned the famous Muse Fountain at the Hollywood Bowl) sculpted Cedric Gibbons' original design in clay and Sachin Smith cast the statuette in 92.5 percent tin and 7.5 percent copper and then gold-plated it. The original Oscar mold was cast in 1928 at the C.W. Shumway & Sons Foundry in Batavia, Illinois. Since 1983, Oscars are fabricated each year in Chicago by Illinois manufacturer R.S. Owens & Company. A 1.25 x 1 in. cast metal plaque reads "Academy of Motion Picture Arts and Sciences First Award 1930" and is affixed to the front of the base. Embedded in the bottom of the base is a 1.75 in. round engraved gold-plated disc, which reads, "AMPAS 1930 Academy First Award to Norma Shearer for Distinguished Performance in *The Divorcee*". The statuette's finish exhibits expected light tarnish and some minor surface plate pitting from age. Metal plaque and plated disc in the base also exhibit minor rubbing. The base has a small chip on the left lip of the bottom tier. Half of the ring of original green felt buffer remains attached on the bottom of the base. One of the earliest examples of this instantly recognizable and world-famous prize and one of extremely few Oscars ever made available to the public. Overall in vintage very good to fine condition. Special shipping arrangements will apply. From the estate of Norma Shearer. **\$150,000 - \$250,000**





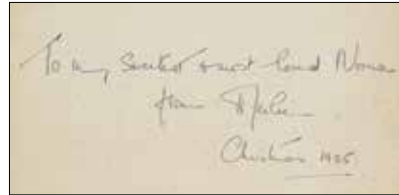
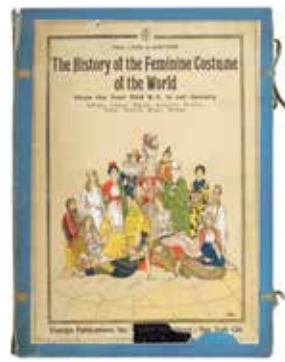
**714. NORMA SHEARER OVERSIZE PHOTOGRAPHIC PORTRAIT BY HURRELL FROM ROMEO AND JULIET.** (MGM, 1938) Vintage gelatin silver 10 x 13 in. oversize double-weight photographic portrait on trimmed textured paper of Norma Shearer as "Juliet" by Hurrell in *Romeo and Juliet*. With photographer's ink-stamp and tape remnants on the verso. Mild soiling and silvering to edges. Otherwise, in vintage very good to fine condition. From the estate of Norma Shearer. **\$200 - \$300**



**715. NORMA SHEARER PHOTOGRAPHIC PORTRAIT BY HURRELL.** (ca. 1930s) Vintage gelatin silver 16 x 20 in. double-weight photographic portrait of Norma Shearer by Hurrell. Tipped to board, the dramatic head shot of the star exhibits right corner crease and general edge wear and minor silvering around margins. In overall vintage very good condition. From the estate of Norma Shearer. **\$200 - \$300**



**716. NORMA SHEARER'S (12) PERSONAL MONOGRAMMED TABLE LINENS.** (ca. 1930s-1940s) Vintage Norma Shearer (12) personal 21 x 21 in. square fine ivory colored linen table napkins. With scroll and ribbon pattern and centrally monogrammed "N-T-S" finely embroidered in gold and ivory thread. Pressed and folded. Exhibiting minor age and trace, extremely light staining to a very few. In vintage fine condition. From the estate of Norma Shearer. **\$300 - \$500**



**717. THE HISTORY OF THE FEMININE COSTUME OF THE WORLD** INSCRIBED AND SIGNED BY MERLE OBERON TO NORMA SHEARER. (1926-1927) Vintage hardbound cloth and board portfolio containing collected editions of *The History of the Feminine Costume of the World* by Paul Louis de Giafferri. Containing (9) approx. 14-assembled pages per edition, cataloguing the history of international women's period fashions and costumes from lost cultures to more modern times. Including images of Assyrian, Egyptian, Greek, Roman, Persian, Chinese, Japanese and more. Beautiful plates populated by pochoir painted figures in full color. The editions are bound in the board cover with ribbon closures. The color title plate is tipped to the front of the cover. Signed and inscribed on the front end paper, "To my sweetest and most loved Norma from Merle, Christmas, 1935". Cover exhibits wear and handling. Content remains in vintage fine condition. Merle Oberon and Norma were considered best friends, with Oberon at Norma's side the day Irving died. From the estate of Norma Shearer. **\$400 - \$600**



**718. HELEN HAYES HANDMADE NEEDLE-POINT TV GUIDE COVER FOR NORMA SHEARER WITH GIFT CARD, TYPED AND HANDWRITTEN LETTERS SIGNED FROM HAYES TO SHEARER.** (ca. 1950s) Vintage original paper and board bound 6 x 8.25 in. TV Guide book cover with needle-point front cover

handmade by Helen Hayes, "The First Lady of the American Theater" for her friend, moviestar Norma Shearer. The book cover is accompanied by Hayes' gift note inscribed and signed, "Love over the years dear Norma - Helen (for your TV Guide)". Also includes (2) personal letters from Hayes on her 5 x 8 in. blue onionskin stationery. (1) Typed letter signed "XXX Helen" dated March 27, 1957 relating her return from a trip to Mexico and (1) Handwritten letter signed "Devastatedly Helen" reminiscing about finding a letter from Irving Thalberg to Hayes' husband Charles MacArthur. All items remain in vintage very good to fine condition. From the estate of Norma Shearer. **\$600 - \$800**

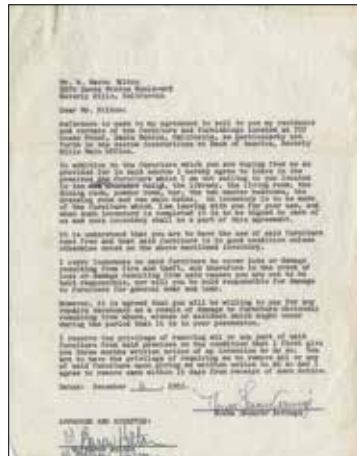


**719. IRVING THALBERG ESTATE INVENTORY.** (1938) Vintage formal 100+ page legal document for the estate of the late Irving Thalberg. The typed carbon 8.5 x 13.25 in. document is 2-hole punched at the top and bound with brown paper backing and outlines the general state of financial affairs of the Thalberg estate in a report for the Los Angeles County Superior Court by its executors, Norma Shearer Thalberg and Edwin J. Loeb. The report gives a detailed itemized accounting of Thalberg's holdings, including stocks, bonds and properties, taxes paid and other fees. Holdings include shares in

American Telephone and Telegraph, Bank of America, Chrysler, General Electric, General Foods, General Motors, Lowe's INC., Montgomery Ward and more. Los Angeles properties include, ocean side lands in Rancho San Vicente, Riverside, Kingsley Drive, Wilshire Blvd. and others. Signed "Norma Shearer Thalberg" and accompanied by original transmittal envelope. With signs of age and handling. In vintage fine condition. From the estate of Norma Shearer. **\$200 - \$300**



**721. NORMA SHEARER'S PERSONAL ADDRESS BOOK.** (ca. 1950s-1970s) Vintage (2) personal Norma Shearer address and phone books including (1) 5.75 x 6 in. (30+) page ring binder book with tabbed pages, missing cover, and (1) 4 x 12 in. (50+) page book containing Shearer's personal contacts including, Fred Astaire, Jack Benny, Charles Boyer, Gary Cooper, Maurice Chevalier, George Cukor, Kirk Douglas, Greer Garson, Eva Gabor, Janet Leigh, Loretta Young, Ray Milland, Jeanette MacDonald, Jack Benny, Kim Novak, Merle Oberon, Jane Powell, Gilbert Roland, Caesar Romero, Gloria Swanson, Hal Wallis, Alec Guinness, Helen Hayes and more. Books in vintage fair to good condition. Content in fine condition. From the estate of Norma Shearer. **\$300 - \$500**



**720. NORMA SHEARER COLLECTION OF CORRESPONDENCE WITH BARON HILTON REGARDING HER PACIFIC COAST ESTATE.** (ca. 1950s) Archive of (23) pages of cor-

respondence between Norma Shearer and Baron Hilton and associates concerning the sale of Shearer's Pacific Coast Highway estate to Baron Hilton. Includes (1) 2-page typed and signed correspondence from Baron Hilton to Shearer on Hilton Hotel stationery (signed, "Norma Shearer Arrouge"), (1) letter of agreement signed by Norma Shearer and countersigned by Hilton, (2) furniture inventories, (1) library book inventory, (1) unsigned letter from Shearer gifting projection equipment to Hilton, and (1) statement from a Hilton associate involving the purchase of the Shearer home. Also included is (1) 11 x 14 in. oversized double-weight photograph of the estate. All exhibiting handling and age. Otherwise, in fine condition. From the estate of Norma Shearer. **\$600 - \$800**



**722. NORMA SHEARER'S SILVER FOX MUFF AND CAP.** (ca. 1940s) Vintage personal Norma Shearer fox fur hood cap with ear flaps and matching approx. 22 x 13 in. soft padded hand muff. Both lined with dark satin. Both in vintage very fine condition. From the estate of Norma Shearer. **\$400 - \$600**

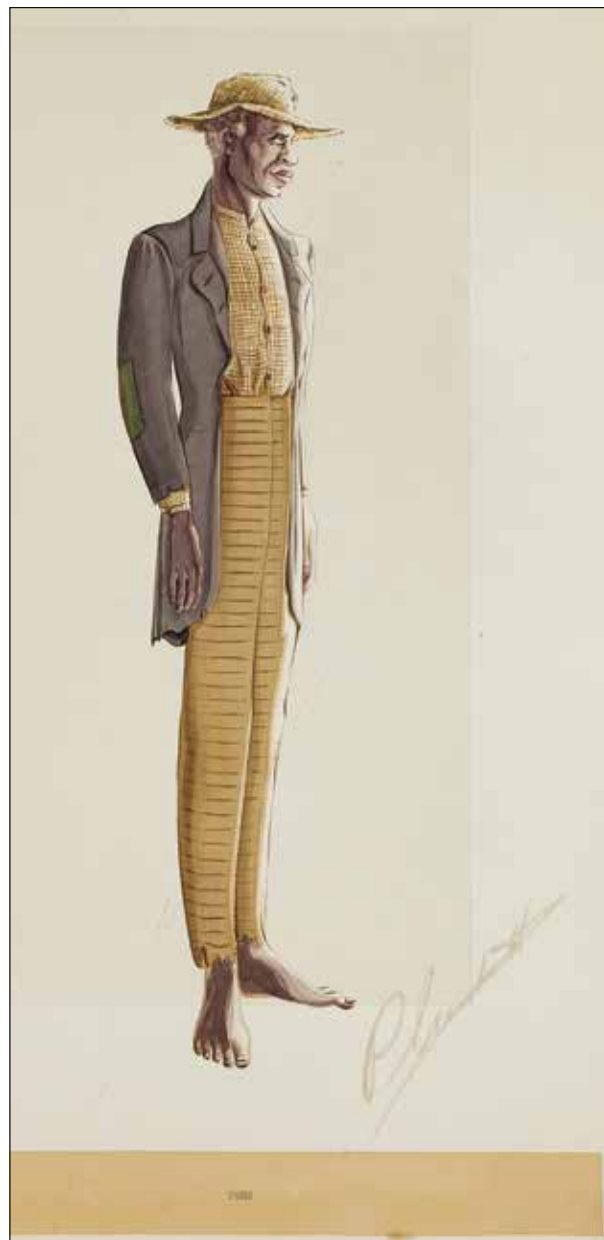




**723. NORMA SHEARER *MARIE ANTOINETTE* SCREEN-WORN DRESS.** (MGM, 1938) Vintage opulent black velvet and lace 2-piece period gown worn by Norma Shearer as the title character in the period epic *Marie Antoinette*. Trimmed in gathered black and silver bullion lace along neckline, lace tiered sleeves and hem with velvet ribbon details at shoulders. Silver and black ribbon brocade ornamentation cascades down the front of the voluminous skirt with tiered lace at bottom front hem, and severe bustle measuring a full 38 x 20 in. with internal lattice boning armature. Bodice and skirt with hook and eye back closures. Interior silk lining present and intact with some separation at seams. Exhibiting a 2 in. separation to right back sleeve at shoulder. Some wear and rubbing where bodice meets skirt, and sensitive, nearly undetectable repair to some areas. The lavish production of *Marie Antoinette* was extravagant, with a multi-million-dollar budget and some 2,500 costumes. More than 50 women were hired to produce the hand-embroidered and sequined gowns seen on screen. The understructures for the gowns, some more than 6 feet wide, were made in the studio's machine shop, and many of the fabrics used to create the costumes were commissioned and woven in Lyon, France. Designer Adrian began his research into the period with a journey to the Royal Archives in Vienna. Effectively, he recognized that the French court during Antoinette's reign was a gilded menagerie for gaudy fashions and he was determined to recreate this magnum opus in frivolity to its last detail on celluloid. To this end, Adrian designed literally thousands of costumes – most of them very cumbersome to maneuver in, with 34 being worn by Norma Shearer alone. Purchasing mass quantities of silk, embroidered velvets and gold and silver lace, Adrian also hired a small army of French seamstresses to recreate the patterns worn by the real Antoinette, and employed a milliner from Russia's Imperial Opera Company to provide guidance for hats and headdresses. Weighing in at just under 110 pounds, Shearer's wedding dress in the film – with its 500 yards of hand-embroidered white satin covering a steel-wired harness specifically manufactured for the occasion, added a staggering 108 pounds to her 5 foot 3 inch frame. This regal black gown, of vintage materials, some no longer existing, is showcased in the scene when Marie learns that the King is dead and she is now the Queen of France. In vintage fine condition. **\$30,000 - \$50,000**







**724. WALTER PLUNKETT (4) ORIGINAL *GONE WITH THE WIND* SIGNED COSTUME SKETCHES.** (MGM, 1939) Walter Plunkett original costume sketches for *Gone With the Wind*. Accomplished in pencil, pen and gouache, including: #1 **“Pork” (Oscar Polk) sketch** on 18 x 23 in. artist board with typed, “PORK” snipe tipped to the bottom of the board. Depicting house servant “Pork” dressed in tattered trousers, patched jacket, shirt and hat, in bare feet. With some edge toning and upper right minor paper loss to corner, #2 **“Prissy” (Butterfly McQueen) sketch** on 18 x 23 in. board depicting Prissy holding baby “Wade” and with snipe tipped to the bottom of the board and typed, “PRISSY ‘long calico dress and starched white turban’ p. 144 (GWTW) WADE ‘children wear mourning garments a year when they have lost father, mother, brother, or sister; but white and black are so combined in their costumes that the little ones are not too deeply saddened by their attire.’ ‘Social Etiquette of New York’”.



With fabric swatch attached to upper left corner. Expert color touch on white borders, #3 "**Melanie**" (Olivia de Havilland) sketch on 18 x 23 in. board depicting Melanie in a full hoop skirt and blouse with apron. Paper snipe tipped to the bottom of the board and typed, "MELANIE". With an additional detail pencil sketch in the upper right margin. With minor corner bumping in vintage fine condition and #4 "**Bonnie Blue Butler**" (Cammie King) sketch on 14 x 17.5 in. vellum, professionally repaired and tipped to a backing sheet of reinforced archival paper. Girl wears a baby blue period skirt and jacket over ruffled blouse. With long white boots and hat. With fabric swatch attached to upper right corner. With paper loss to edges, not interfering with artwork and only mildly touches the "P" in the artist's signature. All sketches signed in lower right corner, "Plunkett". **\$30,000 - \$50,000**





**725. NORMA SHEARER COLLECTION OF RESEARCH MATERIAL AND PREMIERE FILE FOR MARIE ANTOINETTE.** (MGM, 1938) Vintage Norma Shearer personal archive of materials related to *Marie Antoinette*. Including (1) preproduction 10 x 14 manila folder containing 2-chronological 8 x 10 in. pages typed by the studio with

historical notes and research for the film, (1) detailed costume jewelry design hand-painted on 8.25 x 14 in. vellum by Laykin, (1) production information packet, (1) 2-page list of questions from Dick Fortune and 4-page typed and hand annotated notes for answers, (1) 9.25 x 12.35 26-page premiere program, (1) 30-page group discussion guide, and (45+) congratulatory cards, telegrams and letters, from fans, friends and colleagues, including Victor Fleming, Samuel Goldwyn, Marion Davies, George Cukor, Louis B. Mayer, Robert Morley, Billie Burke, Claudette Colbert, Louise Rainer, and many more. All in vintage very good to fine condition. From the estate of Norma Shearer. **\$200 - \$300**



**726. MARIE ANTOINETTE ONE-SHEET POSTER.** (MGM, 1938) Vintage 27 x 41 in. 1-sheet "Style D" poster for *Marie Antoinette*. Retaining original folds. With some separation at folds. Inkstamp on the verso has bled through mildly to the recto. Slight corner loss. In overall, vintage very good condition. **\$800 - \$1,200**



**728. GONE WITH THE WIND OVERSIZED VINTAGE ROADSHOW PHOTOGRAPH OF CLARK GABLE AND VIVIEN LEIGH.** (MGM, 1939) Vintage gelatin silver double-weight glossy 11 x 14 in. print of Clark Gable as "Rhett Butler" and Vivien Leigh as "Scarlett O'Hara" dancing at the Atlanta ball in *Gone With the Wind*, for the film's initial limited release. Retaining studio snipe on the verso. In vintage fine condition. **\$400 - \$600**



**729. VIVIEN LEIGH SIGNED PHOTOGRAPHIC PORTRAIT AS "SCARLETT O'HARA" IN GONE WITH THE WIND.** (1940s) Vintage gelatin silver glossy 5 x 7 in. photographic portrait of Vivien Leigh as "Scarlett O'Hara" with a lace fan in *Gone With the Wind*. Signed boldly in black ink in the lower right of image, "Vivien Leigh". With some mounting remnants on the verso. In vintage very good condition. **\$1,000 - \$2,000**



**727. MARIE ANTOINETTE (7) VINTAGE LOBBY CARDS.** (MGM, 1938) Vintage color (7) lobby cards for *Marie Antoinette* with (5) cards picturing Norma Shearer in the title role. Exhibiting some minor edge wear, soiling and corner bumping. Retaining tape remnants to some verso. In overall, vintage very good to fine condition. **\$800 - \$1,200**



*Clark Gable*



**730. CLARK GABLE "RHETT BUTLER" VINTAGE ORIGINAL SCREEN WORN RIDING JACKET FROM *GONE WITH THE WIND*.** (MGM, 1939) Custom tailored dark gray flannel period riding jacket with 3-self-cover button front closure and 1-button at the back vent (with one missing). The interior is lined with black satin, retaining the "Eddie Schmidt" maker's label and bias label with handwritten, "38 / Mr. Clark Gable / Date 6-16-39 No. 3824." In the book *Memo from David O. Selznick*, the legendary producer discusses the necessity of having all of Gable's clothes made by Schmidt, his preferred tailor. Also retains the "Western Costume" inkstamp in the right sleeve lining. Highly visible worn by the dashing Clark Gable in the memorable scene when he rides with daughter Bonnie on his lap, stopping to discuss Bonnie's thumb-sucking with Mrs. Merriwether. With some fraying to the interior lining. Overall, in vintage fine condition. *Provenance:* Camden House, Beverly Hills, "Movie Memorabilia: The Golden Age of Hollywood", May 20, 1989, lot 172. **\$40,000 - \$60,000**

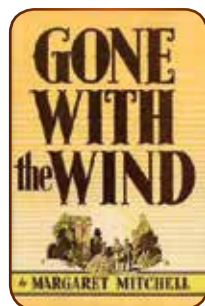




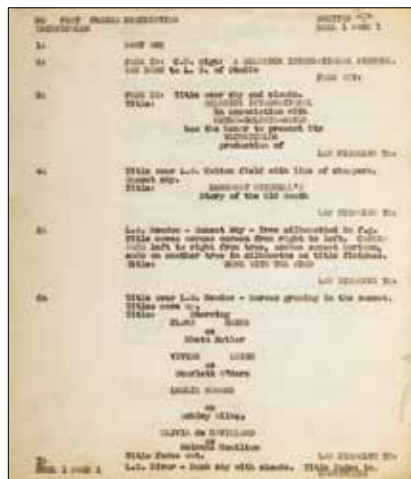
**731. GONE WITH THE WIND BRICK FROM LOEW'S ATLANTA PREMIERE THEATER, UNUSED TICKET AND CONFEDERATE FLAG FROM THE PREMIERE.** (1893-1978) A salvaged brick from the remnants of the Loew's Grand Theater, Atlanta, Georgia, where *Gone With the Wind* premiered in 1939. The historical theater was destroyed by fire in 1978. The 8 x 4 x 2.5 in. red brick features a 4 x 1.5 in. brass plate affixed, engraved with, "From Loew's Grand Theater, 1893 - 1978, World Premiere site of *Gone With the Wind*". The brick comes in a box with affixed paper label printed, "A memento From Atlanta's Famed Lowe's Grand Theater..." and other information. With an image of "Scarlett" and "Rhett" from the film in a printed cameo on the lower right of the label. Brick is distressed as found in the ruins of the theater. Brass plaque exhibits pitting and scratches. Includes an unused 3.5 x 1.5 in. ticket for a March 1940 screening of *Gone With the Wind* and a 21 x 31.5 in. Confederate flag from the Atlanta premiere. All in vintage very good to fine condition. **\$500 - \$700**



**733. GONE WITH THE WIND CAMPAIGN BOOK.** Complete MGM oversize deluxe 18 x 24 in. double-section multi-page campaign pressbook for the 1-year anniversary "general release" of *Gone With the Wind*, being the first time filmgoers were allowed to see the film in regular theaters at regular admission prices, without reserved seating premiums. Containing a 16 x 18 in., 50-page studio pressbook filled with a myriad of exploitation suggestions, much coverage of the Atlanta premiere, and the entire poster and lobby-display campaign (in sepia-tone). Also includes 3-advertising and 1-publicity pullout sections. Also includes an Accessories price list sheet. The full-color cardstock fold-over portfolio cover contains all the aforementioned elements including posters and lobby cards specific to the release. Many of the posters and other publicity and lobby-display materials remain unchanged, with the exception of a special slogan added to each which assures the public they are seeing the exact same film that roadshow patrons paid a premium to attend first. Many of the posters and other publicity and lobby-display material remain unchanged from the original premiere of the film, with the exception of a special slogan added to each which assures the public they are seeing the exact same film that roadshow patrons paid a premium to attend first. **\$1,000 - \$1,500**



**732. GONE WITH THE WIND DIALOGUE CUTTING CONTINUITY SCRIPT.** (MGM, 1939) Vintage studio bound and bradded 100+ page Dialogue Cutting Continuity script for the beloved iconic epic *Gone With the Wind*. Bound by 2-hole punches at the top of the pages and with paper cover typed with title and Film Editor Hal C. Kern. Dated December 9, 1939 and copied in the MGM script department on May 4, 1943. Cover exhibits age, wear and soiling. Content pages in vintage very good condition. **\$1,000 - \$1,500**



**734. GONE WITH THE WIND OVER-SIZE VINTAGE ROADSHOW PHOTOGRAPH OF VIVIEN LEIGH.** (MGM, 1939) Vintage gelatin silver double-weight glossy 10.5 x 13.75 in. print for the initial limited release of *Gone With the Wind*, depicting star Vivien Leigh. With studio descriptive snipe on verso, "Scarlett at Aunt Pittypat's House". In vintage fine condition. **\$400 - \$600**





**735. GONE WITH THE WIND OVERSIZE VINTAGE ROADSHOW PHOTOGRAPH OF LESLIE HOWARD AND VIVIEN LEIGH.** (MGM, 1939) Vintage gelatin silver double-weight glossy 10.5 x 13.75 in. print for the initial limited release of *Gone With the Wind*, depicting stars Leslie Howard and Vivien Leigh. With studio descriptive snipe on verso, "In the Wilkes' Library". In vintage fine condition. **\$400 - \$600**



**738. GONE WITH THE WIND FIRST REGULAR RELEASE LOBBY CARD, PORTRAIT OF CLARK GABLE AS "RHETT" AND VIVIEN LEIGH AS "SCARLETT" EMBRACING.** (MGM, 1939) Vintage regular release lobby card from *Gone With the Wind*, featuring Clark Gable as "Rhett Butler" and Vivien Leigh as "Scarlett O'Hara" on their honeymoon in New Orleans. With light marginal creasing and restoration to borders and corner pinholes. Tape remnants on the verso. Now presents in very good to fine condition. **\$800 - \$1,200**



**736. GONE WITH THE WIND FIRST REGULAR RELEASE LOBBY CARD, PORTRAIT OF CLARK GABLE AS "RHETT" AND ONA MUNSON AS "BELLE".** (MGM, 1939) Vintage regular release lobby card from *Gone With the Wind*, featuring Clark Gable as "Rhett Butler" and Ona Munson as "Belle Watling". With restoration to borders and corner pinholes. Now presents in very fine condition. **\$500 - \$700**



**737. GONE WITH THE WIND FIRST REGULAR RELEASE LOBBY CARD, PORTRAIT OF VIVIEN LEIGH AS "SCARLETT".** (MGM, 1939) Vintage regular release lobby card from *Gone With the Wind*, featuring Vivien Leigh as "Scarlett O'Hara" in a sultry pose reclining on her bed. With light marginal creasing and restoration to borders and corner pinholes. Now presents in very fine condition. **\$600 - \$800**



**739. GONE WITH THE WIND COLOR (15) TRANSPARENCIES.** (MGM, 1939) Vintage (15) color 4 x 5 in. transparencies of cast and scenes from the epic *Gone With the Wind*. Created as publicity materials for subsequent releases of the film. Including production images of the iconic scene of injured soldiers clogging the Atlanta streets, Gable and Leigh as "Scarlett O'Hara" and "Rhett Butler" in an embrace, studio portraits of Gable and Leigh, dancing at the ball, Gable and Ona Munson as "Belle", Gable, Leslie Howard as "Ashley" and Olivia DeHavilland as "Melanie", and 3-duplicates of "Ashley" and "Melanie". All in vintage very good to fine condition. **\$200 - \$300**





**740. GONE WITH THE WIND 1ST REISSUE BELGIAN A1 "SCARLETT STYLE" POSTER.** (MGM, 1939/R-1954) Vintage Belgian "A1" 23.25 x 33.25 in. 1-sheet poster for *Gone With the Wind*. Featuring vivid and colorful artwork of a stunning likeness of Vivien Leigh as "Scarlett O'Hara" fleeing through the burning streets of Atlanta. Retaining original folds as issued and marginal creasing. In vintage, very good to fine condition. **\$400 - \$600**



**741. VIVIEN LEIGH AS "SCARLETT O'HARA" ORIGINAL PAINTING BY HOWARD TERPNING FOR GONE WITH THE WIND.** (MGM, 1939/R-1967) Vintage original painting accomplished in acrylic on 21.5 x 18.75 artists' board visible through opening in 26 x 23.75 in. frame. Depicting Vivien Leigh as "Scarlett O'Hara" in *Gone With the Wind*. Painted for the 1967 re release by master Western and movie poster artist Howard Terpning who created the most iconic *Gone With the Wind* poster art. Signed by the artist in the lower right. Unexamined out of frame. In vintage very fine condition. **\$4,000 - \$6,000**



**742. CLARK GABLE AS "RHETT BUTLER" ORIGINAL PAINTING BY HOWARD TERPNING FOR GONE WITH THE WIND.** (MGM, 1939/R-1967) Vintage original painting accomplished in acrylic on 17.25 x 15.3 artists' board visible through opening in 22.5 x 20.25 in. frame. Depicting Clark Gable as "Rhett Butler" in *Gone With the Wind*. Painted for the 1967 re release by master Western and movie poster artist Howard Terpning who created the most iconic *Gone With the Wind* poster art. Signed by the artist in the lower right. Exhibiting some water spotting. Unexamined out of frame. Otherwise, in vintage very good to fine condition. **\$4,000 - \$6,000**





**743. SIDNEY HOWARD RARE HANDWRITTEN SIGNED LETTER REGARDING *GONE WITH THE WIND* RELATED SCRIPT REVISIONS.** *Gone with the Wind* screenwriter Sidney Howard writes to historical advisor Wilbur Kurtz on Beverly Hills Hotel letterhead. Size 5.5 in. x 6.75 in. dated 1-29-38. Howard writes in full: "Dear Mr. Kurtz, Selznick wants us to meet tonight so that I can give you a script of "*Gone with the Wind*". I shall be back here around 6:30 and ever after." Verso has handwritten notation "Rec. 6 P.M. at Beverly Hills Hotel Jan 29, 1938." From the collection of a former president of the Atlanta Civil War Roundtable, for which Kurtz served as president in the 1950s. In fine condition. **\$3,000 - \$5,000**



**744. THOMAS MITCHELL SIGNED PHOTOGRAPH.** (ca. 1940s) Vintage gelatin silver 3.5 x 5.75 in. deckled edged photograph of Academy Award winning actor Thomas Mitchell known for playing "Gerald O'Hara", "Scarlett's" father in *Gone With the Wind*. Signed in black ink at the lower border of the image, "Thomas Mitchell". Exhibiting light handling. In vintage fine condition. **\$200 - \$300**



**746. NIGEL BRUCE SATIN PERIOD SUIT FROM *THE BLUE BIRD*.** (TCF, 1940) Stunning magenta and gold 3-piece character suit consisting of (1) bright magenta velvet tailcoat with gold metal button front closure and back vent, lined with crimson satin, (1) crème with gold and maroon floral embroidery vest with gold metal button front, and (1) pair of red satin knickers hook and eye closure at front and knee-cuffs under faux button gold metal closures. All pieces retain "United Costumers" bias labels with handwritten or typed "Nigel Bruce". Exhibiting some signs of age and wear with some visible rubbing to jacket shoulders. Overall, in vibrant very good condition. **\$300 - \$500**



**745. VINTAGE MGM LION STUDIO PAPERWEIGHT.** (ca. 1930s-1940s) Vintage MGM solid-cast bronze lion paperweight measuring 4.5 x 3.5 x 2.5 in. and featuring the majestic movie studio mascot poised, roaring on a rock ledge. With raised text, "Metro-Goldwyn-Mayer Lion / The Greatest Star On The Screen" embossed on both sides of the base. Red felted base bottom to prevent surface scratching. Exhibiting tarnish and patina. An authentic piece of legendary MGM Studio history. In vintage very good condition. **\$300 - \$500**





**747. MISCHA AUER MILITARY TUNIC FROM *THE GREAT DICTATOR*.** (United Artists, 1940) Vintage black military coat worn by Mischa Auer in the Charlie Chaplin political comedy classic *The Great Dictator*. Constructed of heavy black wool with red piping on standing collar, metal eagle insignia button front closure, back vents and cuffs. With iconic fascist double-X felt insignia on collar. With stiff linen integral collar and cuffs peaking from coat. Black silk lining, quilted in the body of the garment. Retaining "United Costumers INC." bias label with handwritten, "Mischa Auer 39" and "UCI" stamp in left sleeve. Some minor thread bear areas on interior. Exterior in exceptional vintage fine condition. **\$600 - \$800**



**748. COLLECTION OF COSTUMES FROM *THE HOWARDS OF VIRGINIA* INCLUDING CARY GRANT, RICHARD CARLSON, AND CEDRIC HARDWICKE.** (Columbia Pictures, 1940) Collection of (3) costumes from *The Howards of Virginia*. Including (1) Cary Grant as "Matt Howard" gray woolen topcoat with crème colored satin lining and self cover buttons at front closure, sleeves and vents and blue wool knickers, both with bias labels typed, "Cary Grant", (1) Richard Carlson as "Thomas Jefferson" deep emerald velvet topcoat and matching knickers with copper satin lining and ornate metal buttons and lace ascot, and (1) Cedric Hardwick as "Fleetwood Peyton" 3-costume pieces including tan woolen topcoat, ruffle linen shirt, crème silk and linen vest, and lace ascot. All but Hardwicke's linen shirt retain "United Costumers" bias labels. All in vintage very good to fine condition. **\$600 - \$800**



**749. SWISS FAMILY ROBINSON CONCEPT SKETCHES BY VAN NEST POLGLASE.** (RKO, 1940) Vintage original concept sketch for the adventure film based on Johann David Wyss' novel of the same title. Accomplished in oil pastels, graphite pencil and water colors on 30 x 20 in. artist's board, Featuring a sailor in the crow's nest of a ship during a storm. With some notation in borders. Unsigned. Exhibit light soiling, handling, edge wear and minor corner loss not affecting the art. In vintage, fine condition. **\$300 - \$500**



**750. GEORGE PAL PUPPETOON ORIGINAL DRAWINGS.** (Phillips Radio/Paramount Pictures, 1930s-1940s) Vintage concept paste up drawings for legendary producer George Pal early animated *Puppetoons* project accomplished in pencil on 3.5 x 3.5 in. paper leaves tipped to 11 x 16 in. backing paper. Depicting cartoon characters and dialog captions with a central cutout of a blackface character and the "George Pal Puppetoon" logo. With some upper right hand corner loss and clipped lower border. Artwork in vintage fine condition. **\$300 - \$500**



**751. THE MARK OF ZORRO SHOOTING FINAL SCRIPT WITH WORKING TITLE "THE CALIFORNIAN".** (TCF, 1940) Vintage studio bound and bradded 148-page Shooting Final script for the classic adventure film *The Mark of Zorro* starring Tyrone Power. Title page printed with working title "The Californian". Written by John Taintor Foote and dated July 17, 1940. Exhibiting edge wear and some rubbing to cover. Minor fading and soiling to content. Remains in overall vintage good condition. **\$200 - \$300**



**754. PETER LORRE CAPTAIN UNIFORM FROM THEY MET IN BOMBAY.** (MGM, 1941) Vintage ivory 2-piece suit from *They Met in Bombay*. Consisting of an ivory safari-style linen jacket with 4-pockets, canary-colored silk lining and paneled button front closure with matching pants worn by Peter Lorre as "Captain Chang". Both retaining "United Costumers" bias label with handwritten, "Lorre" and production information. Exhibiting production distress and staining. In vintage screen used good condition. **\$400 - \$600**



**752. MERLE OBERON DRESSING GOWN FROM AFFECTIONATELY YOURS.** (Warner Bros., 1941) Vintage cr me and mint silk floor-length dressing gown worn by Merle Oberon as "Sue Mayberry" in *Affectionately Yours*. Constructed of quilted cr me silk wide lapel gown with matching textured mint silk full lining. Accompanied by matching silk belt. With contemporary "Warner Bros." barcode label on interior right sleeve. Interior fraying of quilting thread and minor tears. Overall fading and minor soiling to hemline. Presents in vintage very good condition. **\$600 - \$800**



**755. FAY WRAY JACKET AND WARNER BAXTER COSTUME FROM ADAM HAD FOUR SONS.** (Columbia Pictures, 1941) Collection of (2) costumes from *Adam Had Four Sons*. Including (1) Fay Wray as "Molly Stoddard" tailored tan jacket with fashion-able flap lapel and mocha ribbon piping on lapel, button front closure, slash pockets, cuffs and back vents and peach satin lining. Retaining "United Costumers" bias label with handwritten "32 Fay Wray", and (1) Warner Baxter as "Adam Stoddard" 2-piece gray tweed suit with satin silver lining retaining bias labels handwritten "Warner Baxter". Baxter jacket exhibits deteriorating liner. Fay Wray jacket comes with Warner Bros. COA. Both in vintage very good condition. **\$600 - \$800**



**753. 1ST EDITION OF THE FIRST SUPERHERO NOVELIZATION: "THE ADVENTURES OF SUPERMAN".** This is a 1st Edition of "*The Adventures of Superman*", the first novelization of a comic book character. Published by Random House in 1942. Written by George Lowther who first provided many now-familiar details of Superman's birth and early life. The first two chapters provide a detailed description of Superman's planet of origin, Krypton. The next three chapters deal with Clark Kent's childhood on Earth on the farm of his adoptive parents. In the sixth chapter, Clark arrives in Metropolis and gets a job with the Daily Planet. The remaining eleven chapters deal with a mystery involving ghost ships and Nazi spies. The book is illustrated with four full-page color illustrations, six full-page black & white illustrations, and numerous sketches, all by Superman co-creator Joe Shuster. Some spotting and fading to endpapers. Tape remnants on endpapers. Significant water damage to the front cover. Dust jacket exhibits moderate wear. Overall, vintage good condition. **\$300 - \$500**





**756. CASABLANCA SYDNEY GREENSTREET LINEN SUIT.** (Warner Bros., 1942) This is not just Sydney Greenstreet's signature crème 2-piece suit for one of the greatest films from Hollywood's golden-age, *Casablanca*, it is his only suit, worn each time he appears in the film. Screen "heavy" Sydney Greenstreet played against Humphrey Bogart no less than five times in his brief 8-year career, usually as Bogart's nemesis, though this time, as "Signor Ferrari", he is more the friendly competition for the nightclub and contraband market share, and even ends up with Bogart's beloved piano player "Sam". Jacket and pants both bear internal Warner Bros. bias labels marked "5-25-42/ 410/ Sidney (sic) Greenstreet" with jacket also marked "Garment #2/ Size 58" and pants "54 ½ - 31". Slightly darkened with age, overall quite exceptional for its age and history. **\$15,000 - \$20,000**



**757. CASABLANCA WICKER CAFÉ CHAIR FROM “RICK’S CAFÉ AMÉRICAIN”.** (Warner Bros., 1942) Vintage original prop chair seen in “Rick’s Café Américain” in the great American WWII romance *Casablanca*. Armless 35 x 15 x 15 in. chair constructed of bent bamboo, woven black and red wicker backrest, red painted wooden seat, decorative woven wicker ornaments. The bottom is stamped in black ink with “Made in Belgium,” and handwritten in black grease pencil reads “BS 7397” and scratched out, “A 501-763”. One of a number of distinctive set pieces throughout the film in scenes with Humphrey Bogart, Ingrid Bergman, Claude Rains, Paul Henreid, Conrad Veidt and others. With portions of the supporting leg cross bars and top backrest repaired with brown gaffer’s tape. In overall, vintage good to very good condition. **\$3,000 – \$5,000**



**758. GLADYS COOPER NIGHT DRESS FROM NOW VOYAGER.** (Warner Bros., 1942) Vintage ivory night gown from the romantic drama *Now Voyager*. Consisting of a ivory chiffon night gown with lace accents on collar and sleeves worn by Gladys Cooper as “Mrs. Henry Vale”. Hook and eye as well as snap closure in the back. With integral ivory ribbon sash belt. Minor staining under arms. In vintage fine condition. **\$400 – \$600**

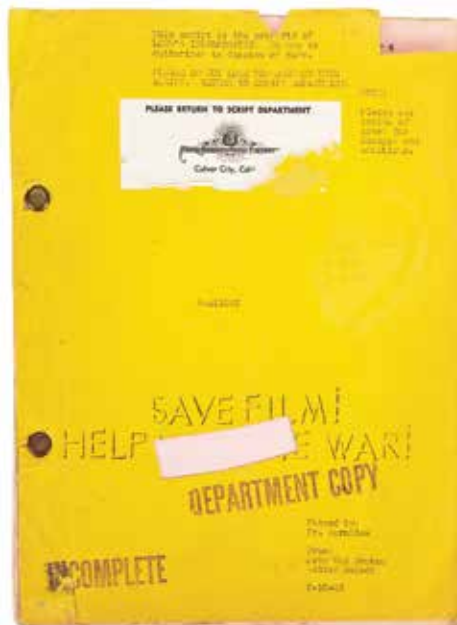


**759. BETTE DAVIS ROBE FROM IN THIS OUR LIFE.** (Warner Bros., 1942) Vintage ivory satin and lace negligee from the drama *In This Our Life*. I. Magnin brand silk night gown with tan fringe lace at sleeves, hem and bust worn by Bette Davis as “Stanley Timberlake”. With some lace present but detached at hem and lace at shoulders professionally repaired. Retaining internal “Warner Bros.” bias label with handwritten, “A 16585-385”. In vintage very good condition. **\$1,000 – \$1,500**





**760. THE BLACK SWAN (2) REVISED FINAL AND SHOOTING FINAL DRAFT SCRIPTS.** (TCF, 1942) Vintage studio bound and bradded (2) scripts for the Tyrone Power and Maureen O'Hara swashbuckler film *The Black Swan*. Including (1) 119-page Revised Final script dated March 19, 1942. With writer Ben Hecht's name in pencil in an unknown hand on the red front cover and (1) 112 multi-color revision paged Shooting Final script dated April 2, 1942. Orange cover printed with and dated 10-1-54. With unknown name written in pencil on the brown front cover. Both covers exhibit wear and flaking to edges. Content is in vintage good condition. **\$300 - \$500**



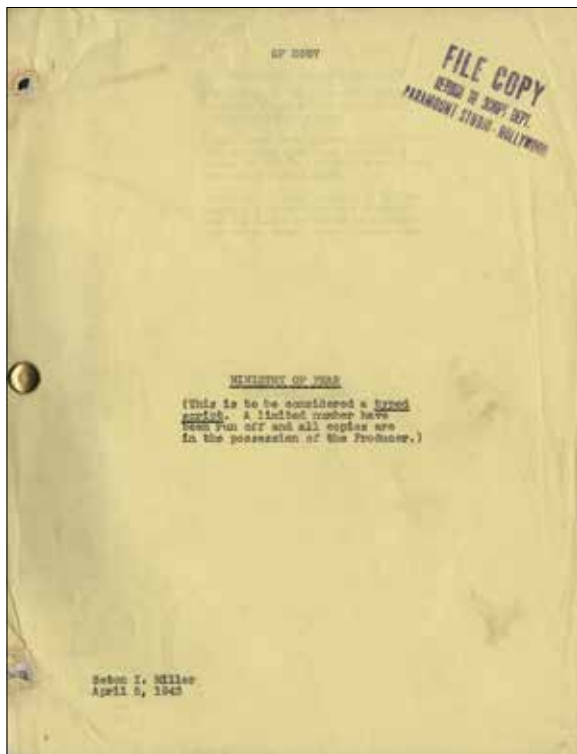
**762. GASLIGHT REVISION SCRIPT.** (MGM, 1944) Vintage studio bound and bradded 126-multi-color page revision script. Written by John Van Druten and Walter Reisch. Dated on cover August 10, 1943 and on the title page August 25th, 1943. Cutouts to front cover. Staining to inside cover and title page. Otherwise, in vintage very good condition. **\$400 - \$600**



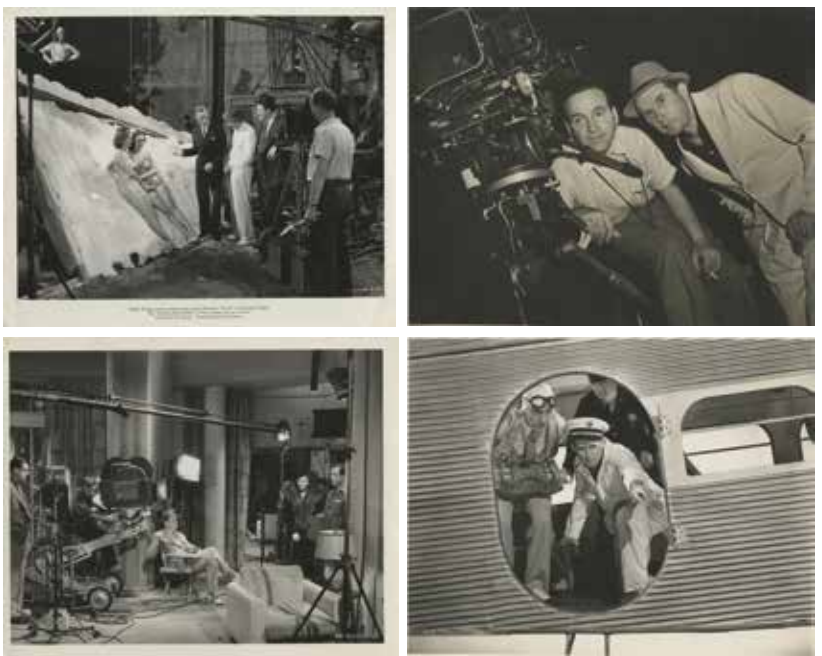
**763. LAURA FINAL SHOOTING SCRIPT.** (TCF, 1944) Vintage studio bound and bradded 124-page shooting final script for the American film noir *Laura*. Written by Jay Dratler with revisions by Ring Lardner, Jr., Samuel Hoffenstein, and Betty Reinhardt. Dated on title page April 18, 1944 and in multi-color revision pages from May 9, 1944 through July 17, 1944. Water staining and edge tattering to covers. Some staining to the first 4-pages of content. Overall, in vintage very good condition. **\$200 - \$300**



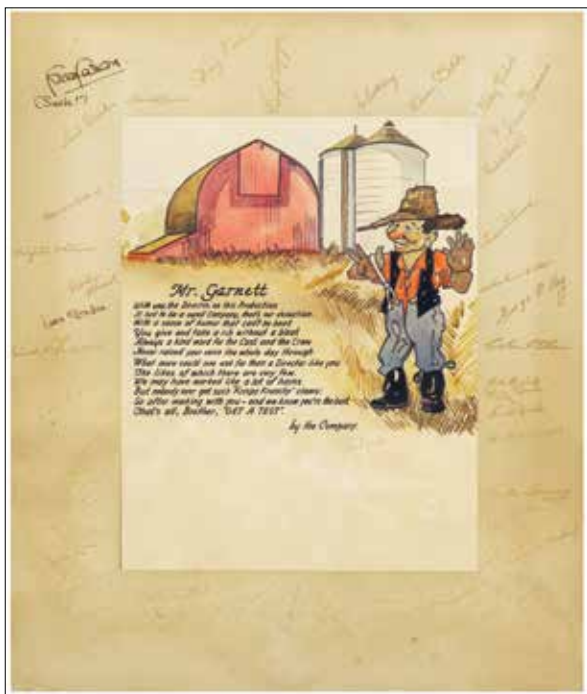
**761. BETTE DAVIS LAMBSKIN CAPELET FROM MR. SKEFFINGTON.** (Warner Bros., 1944) Vintage black lambskin capelet from *Mr. Skeffington*. Consisting of a 1-piece collared capelet with internal arm ribbons hook and eye closure at collar worn by Bette Davis as "Fanny Trellis Skeffington". Retaining "Warner Bros." bias label on immaculate black silk lining, handwritten, "18896 - 613". With lambs hide deteriorating in areas of collar and shoulders. In vintage fair to good condition. **\$600 - \$800**



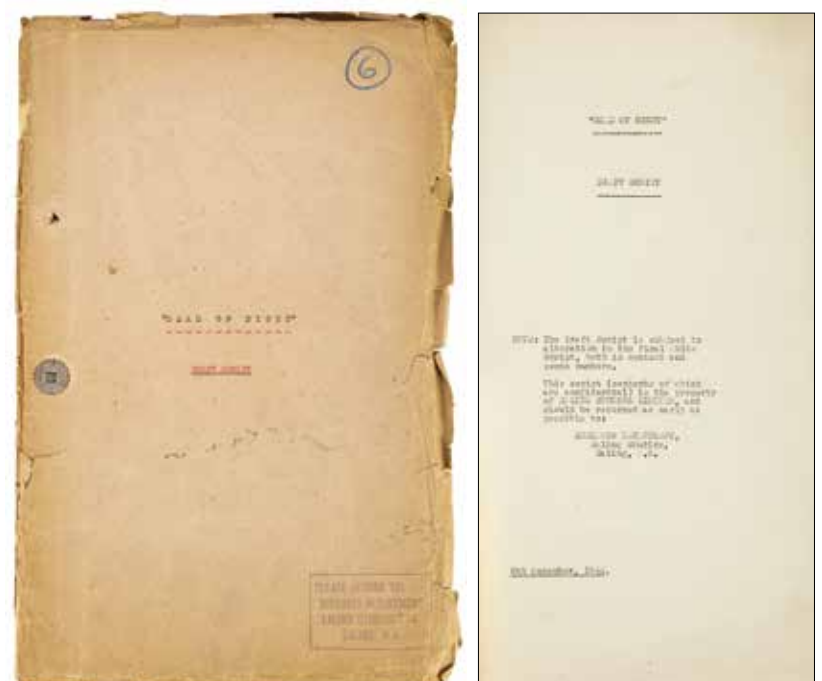
**764. MINISTRY OF FEAR** COLOR REVISION SCRIPT FOR FRITZ LANG POLITICAL FILM NOIR. (Paramount, 1944) Vintage studio bound and bradded 105-multi-color page revised final script. Written by Seton I. Miller adapted from the original story by Graham Greene. Dated on the cover April 5, 1943 and title page May 18, 1943. With some breached brad punch holes and a few dog-eared pages of content. In vintage good condition. **\$200 - \$300**



**766. ARCHIVE OF (140+) PRODUCTION PHOTOGRAPHS** FROM THE COLLECTION OF TAY GARNETT. (ca. 1940s) Large archive of (140+) gelatin silver approx. 8 x 10 in. production photographs from the collection of American film director and writer Tay Garnett. Including images of Humphrey Bogart, Clark Gable, William Powell, Kay Francis, Helen Twelvetrees, David Niven, Leslie Howard, Gregory Peck, Jessica Tandy, Greer Garson and more. From films including *Bad Company*, *Stand In*, *Her Man*, *Bataan*, *The Black Night*, *Cross of Lorraine*, *Destination Unknown*, *Eternally Yours* and much more. Most photos with snipes attached, pencil notations and photographer's credit stamp on the verso. All in good to fine condition. **\$300 - \$500**



**765. MRS. PARKINGTON** ORIGINAL WATERCOLOR AND POEM FROM CAST AND CREW TO DIRECTOR GARNETT. (MGM, 1944) Original watercolor of farmhand with original 12-line poem/tribute entitled "Mr. Garnett" from cast and crew for Garnett's direction of *Mrs. Parkington*, signed on the matting by 50 members of cast and crew, including: Greer "Susie!" Garson, Leon Gordon (producer) and Walter Pidgeon. **\$300 - \$500**



**767. DEAD OF NIGHT** EARLY DRAFT MANUSCRIPT INCLUDING TYPED ORIGINAL AND CARBON COPY PAGES. (Universal, 1945) Vintage, oversize board and cloth book bound 101-page draft script. Featuring copied pages as well as inserted original carbon copied pages. The anthology movie was written by John Baines and Angus MacPhail including adaptations of stories from H. G. Wells and E. F. Benson. Cloth and board cover shows age and some soiling. Interior cover tattered but complete. Content in vintage very good condition. **\$600 - \$800**





**768. HUMPHREY BOGART "PHILIP MARLOWE" SUIT FROM *THE BIG SLEEP*.** (Warner Bros., 1946) Vintage 2-piece tweed suit worn by Humphrey Bogart as the immortal private detective "Philip Marlowe" in the noir classic *The Big Sleep*, directed by Howard Hawks. Consisting of an immaculate gray wool tweed jacket with pewter-colored silk lining and matching trousers. With jacket retaining "Warner Bros." bias label handwritten, "10-10-44, 636, H. Bogart, Gar No. Cooke Size 40", and pants with bias label handwritten, "H. Bogart". Highly visible when Lauren Bacall as "Vivian Rutledge" calls on Marlowe at his office. In vintage very fine condition. **\$25,000 - \$35,000**





**769. BUD ABBOTT AND LOU COSTELLO (2) JACKETS FROM *THE NAUGHTY NINETIES*.** (Universal, 1945) Collection of (2) jackets from screwball baseball comedy *The Naughty Nineties*. Including (1) Lou Costello as “Sebastian Dinwiddle” black tuxedo jacket with tails, and (1) Bud Abbott as “Dexter Broadhurst” auburn topcoat with matching piping on collar, closure and sleeves. Both retaining “Western Costume” bias labels on interior handwritten with actor’s names. Both in vintage fine condition. **\$1,000 - \$1,500**



**770. *ANNA AND THE KING OF SIAM* SHOOTING SCRIPT.** (Warner Bros., 1948) Vintage studio bound and bradded 153-multi-color revised page shooting script for the exotic romance *Anna and the King of Siam*. Written by Talbot Jennings and Sally Benson adapted diaries of Anna Leonowens. Dated on the cover and title page October 15, 1945. With water staining and edge wear to cover. Includes handwritten pencil dialog tallies. All material in vintage good to fine condition. **\$200 - \$300**



**771. *DEAD RECKONING* EARLY TREATMENT FOR HUMPHREY BOGART FILM NOIR CLASSIC.** (Columbia, 1947) Vintage folder-bound 100-page early story treatment for the Humphrey Bogart film noir *Dead Reckoning*. Written by Sidney Biddel and Gerald Adams. Dated 8th December, 1944. Cover features the label of the submitting Beverly Hills agency Phil Berg – Berty Allenberg, Inc. from the literary department. With some minor staining to the red paper cover. Content in vintage fine condition. **\$200 - \$300**



**772. RICHARD GREEN TUNIC FROM *FOREVER AMBER*.** (TCF, 1947) Vintage period tunic of dusty rose colored velvet with gold ornamental brocade applied to sleeves and front panels. With ornamental metal buttons over eye and hook and eye front closure. Gold satin lining and retaining internal “Western Costume” stamps and bias label with handwritten, “32599 #9 Richard Green Chest 43”. Most of the velvet flocking has worn off of base fabric. Small .5

in. slit in the upper back and heavy wear in the shoulders. In vintage fair to good condition. **\$400 - \$600**



**773. *FOREVER AMBER* CONCEPT STORYBOARD PAINTING.** (TCF, 1947) Original concept sketch for *Forever Amber* accomplished in gouache on 12.5 x 10 in. artists’ board. Depicting a dramatic period urban scene with foreground blonde beauty observing bustling London street life as a group scrambles to put out a building fire. With pencil notation on the verso reading, “Ext. “Plume of Feathers” – night smoke Scene 269- “Forever Amber”. In very fine condition. **\$400 - \$600**





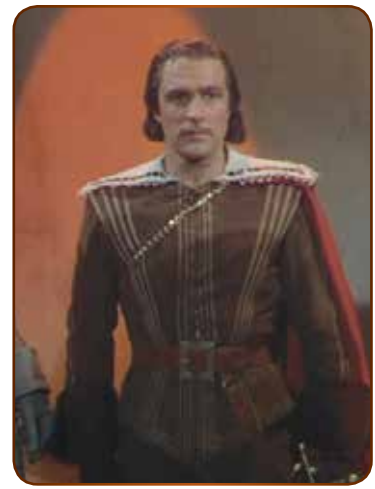
**774. VINCENT PRICE TUXEDO JACKET FROM *THE LONG NIGHT*.** (RKO, 1947) Vintage black wool tuxedo tailcoat with satin lapels from *The Long Night*. With satin lining and gold metal buttons at front closure and back vents worn by Vincent Price as "Maximilian the Great". Retaining internal "Western Costume" bias label with handwritten, "2067-T-I #7 Vincent Price 412". With later affixed velcro strip at back of collar and additional bias label from subsequent production. In vintage very good to fine condition. **\$400 - \$600**



**776. ERNEST BACHRACH ACADEMY OF MOTION PICTURE ARTS AND SCIENCES JOHN LE ROY JOHNSTON TROPHY.** (1947) The 4th Annual John Le Roy Johnston Award trophy presented to legendary photographer Ernest Bachrach by AMPAS. Consisting of a 18 in. x 7 in. trophy of 13.25 in. tall metal figure of a nude woman with arms outstretched mounted to a 4.75 in. tall, hollow wooden pedestal base. Affixed to the front of the base is an 8 x 7.5 in. engraved brass plaque reading, "Academy of Motion Picture Arts and Sciences John Le Roy Johnston trophy awarded to Ernest A. Bachrach 4th Annual still photography show August, 1947". Hanging hardware on verso. With minor tarnishing to metal components. In vintage fine condition. **\$6,000 - \$8,000**



**775. ERNEST BACHRACH ACADEMY OF MOTION PICTURE ARTS AND SCIENCES STILL PHOTOGRAPHY BEST OF SHOW AWARD.** (1947) The 4th Annual "Best of Show" Award plaque presented to legendary photographer Ernest Bachrach by AMPAS. Consisting of a 11 x 13.5 in. shield-shaped wooden plaque with 2.25 in. round Oscar medallion flanked by 2-3.25 in. torches. An engraved brass plaque reading, "Academy of Motion Picture Arts and Sciences 4th Annual Still Photography Best of Show Award to Ernest A. Bachrach 1947". With tarnishing to metal components. In vintage fine condition. **\$2,500 - \$3,500**

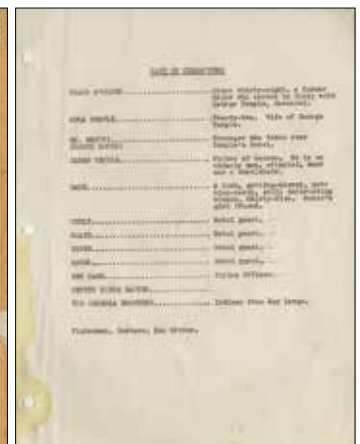


**779. GENE KELLY TUNIC FROM *THE THREE MUSKETEERS*.** (MGM, 1948) Vintage period costume tunic from *The Three Musketeers*. Consisting of a chocolate brown wool tunic with matching silk lining, layered ornamental mocha colored piping on front panels and sleeves worn by Gene Kelly as "D'Artagnan". With lace-up front and retaining internal "MGM" bias label with faint, "Gene Kelly" and faded production numbers. Exhibiting wear and moth holes. In vintage good condition. **\$3,000 - \$5,000**



**778. REX HARRISON TUXEDO TAILCOAT FROM *UNFAITHFULLY YOURS*.** (TCF, 1948) Vintage black formal tuxedo tailcoat from *Unfaithfully Yours*. Consisting of a black woolen tuxedo jacket with tails with self cover buttons, bias sleeves squared tails. Black ribbed satin lining. Worn by Rex Harrison as "Sir Alfred De Carter". Retaining "United Costumers"

bias label in interior breast pocket handwritten, "698 A R. Harrison". With some rubbing and wear to buttons. In vintage very good to fine condition. **\$300 - \$500**



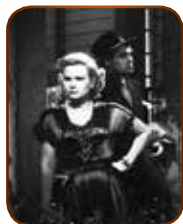
**780. KEY LARGO REVISED FINAL SCRIPT EX-LIBRIS CLAIRE TREVOR IN HER OSCAR-WINNING ROLE.** (Warner Bros., 1948) Vintage studio bound and bradded 116-page revised final script. Written by Richard Brooks and John Huston adapted from the play by Maxwell Anderson. Dated on the cover and title page December 16, 1947. With highlights throughout on the name and dialog for "Gaye" played by Claire Trevor. Miss Trevor's name is also written in an unknown hand on the cover. She won the Oscar for this performance. With copious mathematical pencil notation on the front and back covers. Some staining, soiling and tattering to covers. Overall, in vintage fair to very good condition. **\$300 - \$500**





**781. NICHOLAS VOLPE PASTEL PORTRAIT OF ROBERT RYAN IN *THE SET UP*.** (RKO, 1949) Vintage original portrait of Robert Ryan as "Bill 'Stoker' Thompson" from *The Set Up*. Accomplished in oil pastels on black 15 x 17 in. artists board visible through 23.5 x 29.5 in. mat. Painted by

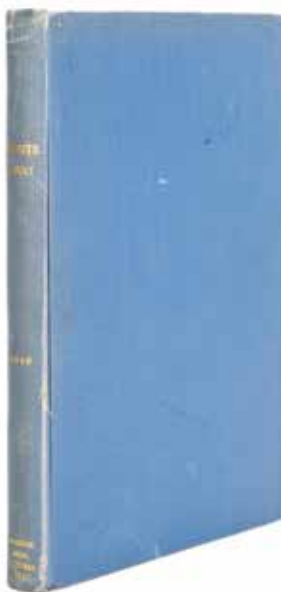
AMPAS-commissioned Oscar winner portraitist Nicholas Volpe. The prolific Volpe also worked commissions for portraits of Presidents and created artwork for the Los Angeles Dodgers baseball team and won a Grammy for his album cover for "Frank Sinatra sings for Only the Lonely." Signed and dated, 1948 in the lower left. Captioned on the mat, "Robert Ryan - 'The Set Up' Towards the end of Round 4". In vintage fine condition. **\$300 - \$500**



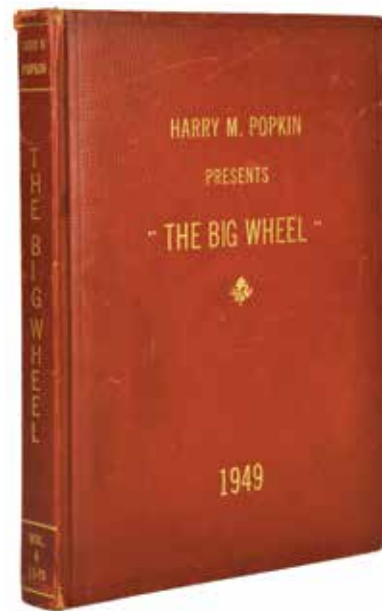
**783. VIRGINIA MAYO ELEGANT PEWTER GOWN FROM *WHITE HEAT*.** (Warner Bros., 1949) Glamorous shimmering gown from *White Heat*. Floor-length, pewter-colored crepe gown with lace up front bodice and black lace upon nude neckline façade worn by Virginia Mayo as "Verna Jarrett". With handwritten "WB 1950s" written at the top of the back zipper seam. Exhibiting a 1 in. tear in the upper left shoulder and overall minor staining in areas. In vintage, generally good condition. **\$600 - \$800**



**784. EVELYN KEYES DEEP BURGUNDY DRESS FROM *MRS. MIKE*.** (Nassour Studios, 1949) Vintage floor-length, sleeveless dress from *Mrs. Mike*. Consisting of a warm, deep burgundy wool dress with boat neck line, maroon satin and black detail piping on sailor collar and pleated vents at hem. Zippered back closure worn by Evelyn Keyes as "Kathy O'Fallon Flannigan". Retaining internal "Western Costume" stamps. In vintage very fine condition. **\$600 - \$800**



**782. *WHITE HEAT* REVISED FINAL SCRIPT, CUSTOM-BOUND FOR JAMES CAGNEY.** (Warner Bros., 1949) Studio book-bound 130+ multi-color revision page final script for *White Heat* starring James Cagney. Blue cloth and board cover with spine imprinted in gold gilt "White Heat 1949 Warner Bros. Pictures INC.". Bound for Cagney, the endpaper retains Cagney's personal bookplate. Modest wear to cover. Clean and crisp pages. In vintage fine condition. **\$1,000 - \$1,500**



**785. *THE BIG WHEEL* BOUND SCRIPT FOR AUTO RACING FILM.** (United Artists, 1949) Studio book-bound 133-page script for the auto racing movie *The Big Wheel* starring Mickey Rooney. The script pages are cloth and board bound in red with imprinted "Harry M. Popkin presents 'The Big Wheel' 1949" in gold gilt. Spine is also imprinted in gold with title, Popkin's name and "Vol. 4 1949". Interior title page with credits to writer Robert Smith and dated, "June 10, 1949". Cast of character page lists cast and is marked up with pen signed by unknown hand. The cover has separated from the pages at the interior top of spine. Minor tears in lower title page. All other content in vintage very good condition. **\$200 - \$300**



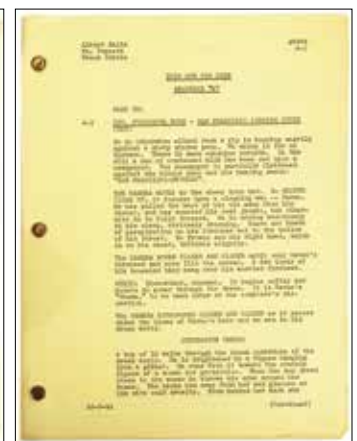
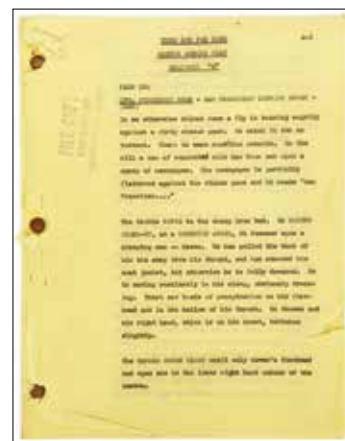
**786. THE BIG STEAL FINAL DRAFT SCRIPT SIGNED BY DIRECTOR DON SIEGEL TO HIS ASSISTANT DIRECTOR.** (RKO, 1949) Studio book-bound 116+ multi-color revision page final script for *The Big Steal* directed by Don Siegel. Brown and tan cloth and leatherette board cover with spine imprinted in gold gilt "The Big Steal Sam Ruman". Given to Rumen who served as assistant director by Don Siegel. Inscribed on endpaper, "5/6/1949, Dear Sam, thanks for all your help and great interest in 'The Big Steal'. It was a tough show, but due to your untiring efforts I believe (hope) we have a big hit. Don Siegel". Modest wear to cover, with (5) production photographs stamped with photographer Ernest Bachrach's credit inkstamp on verso and tipped to pages. With flaking to spine. In vintage very good condition. **\$200 - \$300**



**788. HENRY FONDA AND JOHN CARRADINE (2) COSTUMES FROM THE RETURN OF FRANK JAMES.** (TCF, 1940) Collection of (2) costumes from the Western *The Return of Frank James*. (1) long gray period coat with silver gray lining button front closure, retaining internal "United Costumers" bias label with typed, "762A Henry Fonda" worn by Henry Fonda as "Frank James", and (1) 3-piece wool period brown with bronze chalk striped suit retaining internal "United Costumers" bias labels with jacket and vest bearing typed "John Carradine" worn by John Carradine as "Bob Ford". All pieces in vintage fine condition. **\$600 - \$800**



**787. HENRY FONDA WESTERN COAT FROM JESSE JAMES.** (TCF, 1939) Vintage Western-style period forest green plaid wool jacket. With black piping on collar, cuffs and pockets and lined in black ribbed satin worn by Henry Fonda as "Frank James". Retaining internal "United Costumers" bias label with handwritten, "Henry Fonda". With lining tears under right arm and minimal moth holes. In vintage very good to fine condition. **\$300 - \$500**



**789. THIS GUN FOR HIRE (2) SCRIPT VARIATIONS INCLUDING TYPED-CARBON ROUGH DRAFT.** (Paramount, 1942) Original (2) vintage bradded script variations for *This Gun for Hire*. Including (1) 241-page carbon copied rough draft (undated), and (1) 143-page script. Dated on October 9th, 1941. Written by Albert Maltz, William Burnett, Frank Tuttle. With minor staining and handling to covers. Draft front cover detached. Content in vintage very good condition. **\$400 - \$600**

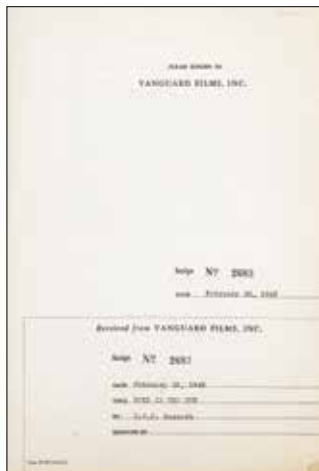




**790. MAUREEN O'HARA DRESS FROM *BUFFALO BILL*.** (TCF, 1944) Vintage woolen maroon period dress with plaid panels at bust, hip and hem from *Buffalo Bill*. Copper ribbon piping and ornamentation on sleeves, bust and ringing the skirt. Faux button front with zipper back bodice closure and snap skirt closure. Worn by Maureen O'Hara as "Louisa Frederici Cody". Retaining contemporary Western Costume barcode tag. With some detachment of ribbon ornament. Otherwise in vintage fine condition. **\$600 - \$800**



**791. JOHN WAYNE WESTERN COAT FROM *DAKOTA*.** (Republic Pictures, 1945) Vintage cocoa-colored period Western long coat from *Dakota*. With wide sharp lapels and self cover buttons at front closure and back vent. Lined in chocolate satin worn by John Wayne as "John Devlin". Retaining 1-"Hoffman-Tarzia" custom tailor and 1- bias label typed, "John Wayne". Tears in interior lining at the collar. Otherwise, in vintage very good to fine condition. **\$800 - \$1,200**



**792. *DUEL IN THE SUN* FINAL SHOOTING SCRIPT WITH COLOR REVISIONS.** (Selznick, 1946) Vintage studio-bound and bradded 168-multi-color page revision script for the King Vidor Western *Duel in the Sun*. Dated on cover and title page February 20th, 1945. Written by Oliver H. P. Garrett from the novel by Niven Busch. With minor wear, staining and handling to cover. Content in vintage fine condition. **\$300 - \$500**



**793. *FORT APACHE* REVISED SCRIPT FOR JOHN FORD WESTERN WITH JOHN WAYNE.** (Argosy Pictures, 1948) Original vintage studio-bound and bradded 190-page revised script (#145) for the John Ford Western *Fort Apache* (working title: "War Party") starring John Wayne as "Capt. Kirby York". Dated on cover and title page July 10th, 1947. Written by Frank Nugent suggested by the story "Massacre" by James Warner Bellah. With minor wear and handling to cover. In vintage fine condition. **\$300 - \$500**



**794. 1847 COLT WALKER "HOG LEG" PERIOD REPRODUCTION REVOLVER FROM JOHN WAYNE'S PRODUCTION COMPANY BATJAC.** (ca. 1950s-1970s) Italian made reproduction of the legendary .44 caliber Model 1847 Colt Walker. The gargantuan dimensions of this percussion weapon (measures 15.5 in. long and weighs 4.4 lbs.) made it a star on the silver screen. Stamped "19 BATJAC" on the right side beneath the cylinder as well as along the top rear of the barrel. John Wayne's independent production company, Batjac Productions, made films from 1956 through 1974. Mattie Ross (Kim Darby) uses her father's Civil War Colt Walker in the 1969 Batjac production *True Grit*, although it is not possible to definitively tie this gun to a particular character or film. The clip to secure the loading lever is damaged and the barrel wedge has been ground down by the studio; cylinder does not turn when cocked. **\$300 - \$500**

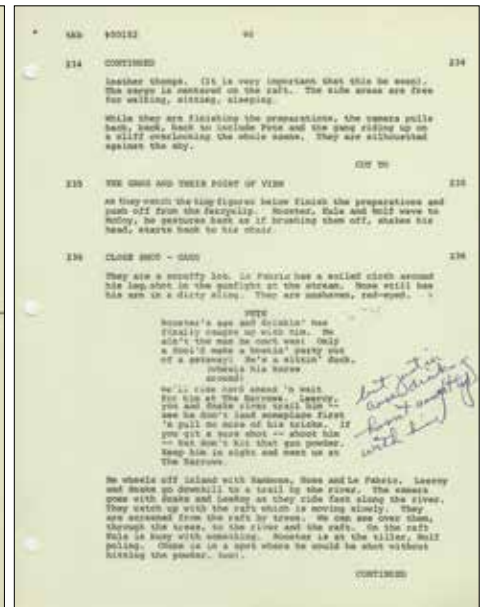
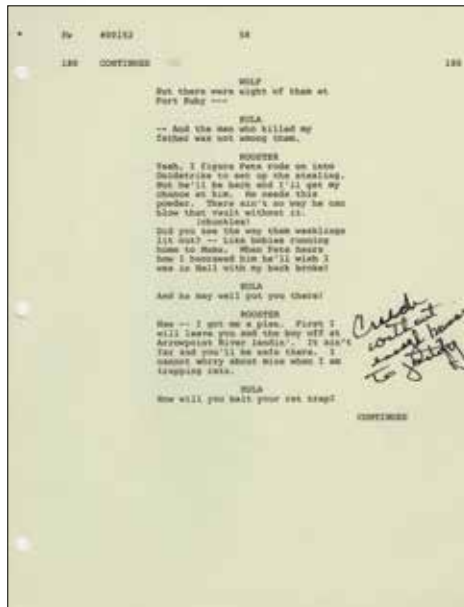


**795. WILLIAM BOYD "HOPALONG CASSIDY" COMPLETE SIGNATURE COSTUME ENSEMBLE.** (ca. 1940s) Vintage William Boyd "Hopalong Cassidy" costume ensemble. Exceedingly rare. The only example of a complete costume known to have been offered for public sale. For decades and spanning radio television and over 60 films, Boyd played the heroic cowboy in his signature dark costume. This ensemble includes "Hoppy's" signature black felt western hat, navy western shirt with white detail piping and faux pearl snap buttons on sleeves and front closure, black and gray pinstripe wool pants, botanical motif stamped black leather belt, stamped leather gun belt with ammunition hoops and two holsters, pair of knee-high black leather cowboy boots, a pair of metal spurs with stamped leather stirrup and a pair of stamped black leather wrist gauntlets. This authentic "Hoppy" costume was presented by William Boyd to Olympic track star Gunder Hagg in 1943. Exceptional provenance including vintage photographs of Boyd posing with the costume, actually wrapping the presentation box containing the costume as presented to world class middle distance runner Hagg who was on a tour of the U.S. in 1943 when it was presented to him. Also includes images of Hagg wearing the costume and newspaper articles discussing Boyd's well documented gifting of the costume to Hagg. In vintage fine condition. **\$40,000 - \$60,000**





**796. JOHN WAYNE SHIRT FROM *THE UNDEFEATED*.** (TCF, 1969) Vintage collarless denim-blue cotton long sleeve shirt worn by John Wayne as "Col. John Henry Thomas" In *The Undefeated*. With coral thread stitching detail around seams, hems and pockets. Button front closure. Retaining internal "Western Costume" bias label typed, "2601-12 John Wayne Chest 48-1/2 Sleeve 36 Collar 17 578". With minor fading and production distress. In vintage very good to fine condition. **\$600 - \$800**

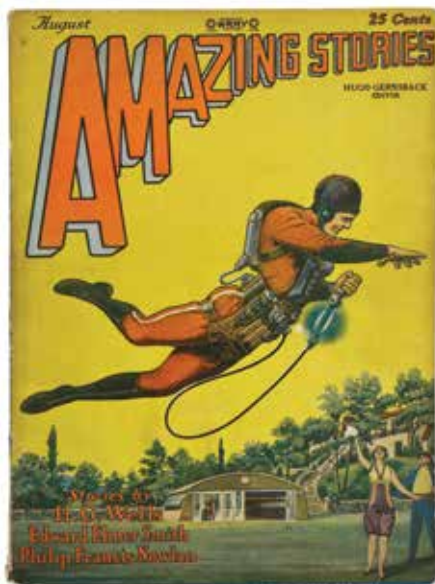


**797. JOHN WAYNE'S PERSONAL *ROOSTER COGBURN* HAND-ANNOTATED SCRIPT.** (Universal, 1975) Vintage studio-bound and bradded 115-page revised first draft shooting script for the classic Western *Rooster Cogburn*, starring John Wayne, reprising the role that won him his only Oscar in 1969. Dated on cover and title page April 22, 1974. Without writer's credit, "Based on the character of Rooster Cogburn in *True Grit* by Charles Portis". The script exhibits (15+) pages with insightful handwritten character annotations in ink by Wayne. Commenting on the direction; "ROOSTER (eating noisily; slaps his stomach)", Wayne has written, "You missed the sensitivity of Rooster. This is vulgar.", and suggesting dialogue changes like, "I'll have no bit and harness put on me.", and suggesting adding to Pete's line, "Rooster's age and drinkin' have finally caught up to him. He ain't the man he once was!" to, "Just in case drinking hasn't caught up with him..." In vintage fine condition. **\$3,000 - \$5,000**



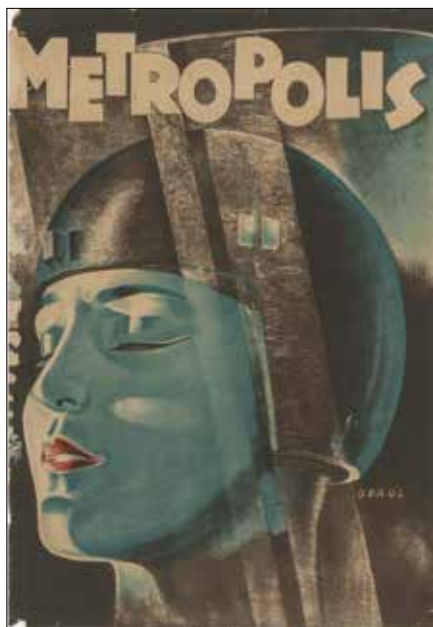
**798. *THE LOST WORLD* (7) DINOSAUR PHOTOGRAPHS.** (First National, 1925) Vintage (7) gelatin silver clipped glossy photographs tipped to board ranging in size from 7.4 x 6.5 in. to 9.1 x 7 in. Depicting highly detailed and rare posed images of Willis O'Brien's stop-motion dinosaur models on their miniature animation table sets. From the groundbreaking special effects film *The Lost World*. Exhibiting handling, toning, and some emulsion chipping on edges not affecting subject images. With mounting remnants on the verso. In vintage good condition. **\$400 - \$600**

**799. No Lot.**

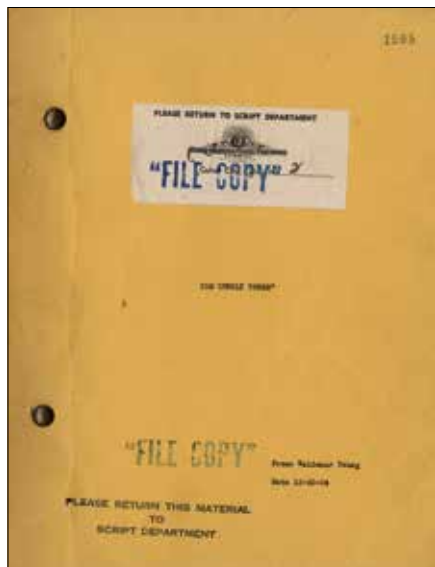


**800. AMAZING STORIES MAGAZINE FEATURING "BUCK ROGERS" FIRST APPEARANCE IN PRINT.** (1928) Buck Rogers first appeared in a story titled, "Armageddon - 2419 A.D." by Philip Francis Nowlan in this August 1928, 8.5 11 in. 480-page issue of *Amazing Stories* magazine (pages 442-449) with illustrations by visionary Sci-Fi artist Frank R. Paul. Buck's name at the time was "Anthony Rogers", which was changed to Buck Rogers for his first

comic strip appearance in January 1929. The Buck Rogers character is credited with bringing space exploration into popular media stoking the public's fascination with the development of space technology in the 20th century. In virtually unhandled condition for a pulp of this era. With minor age and toning. In vintage fine condition. **\$200 - \$300**



**801. METROPOLIS CZECH PROGRAM.** (UFA, 1927) Vintage Czech premiere program for the Fritz Lang groundbreaking Sci-Fi epic *Metropolis*. No longer bound, this 16-loose page 6.5 x 9.5 in. program contains images from the film along with text in Czech. The tri-color stone-litho program cover features the graphic image of Brigitte Helm as "Maria" before her transformation into the iconic "false Maria" robot. With minor edge and corner wear to the pages and cover. In vintage very good to fine condition. **\$200 - \$300**



**802. LON CHANEY, SR. MASTER FILE COPY STUDIO MIMEO FOR TOD BROWNING'S THE UNHOLY THREE.** (MGM, 1925) Vintage studio bound and bradded 111-page mimeo file copy script for *The Unholy Three* starring Lon Chaney, Sr. directed by Tod Browning. Written by C.A. Robbins with continuity by Waldemar Young. Dated on the cover December 20, 1924. With minor handling to the cover, age and soiling. Overall, in vintage very good condition. **\$600 - \$800**



**803. LON CHANEY, SR. VINTAGE OVERSIZE PHOTOGRAPHIC PORTRAIT.** (ca. 1920s) Vintage gelatin silver oversize 10 x 13 in. double-weight glossy full body photographic portrait of silent star Lon Chaney, Sr. Exhibiting minor handling and light corner bumping. With light pencil notations on the verso. In vintage very good to fine condition. **\$300 - \$500**



**804. LON CHANEY, SR. OVERSIZE VINTAGE PHOTOGRAPH FROM TELL IT TO THE MARINES.** (MGM, 1926) Vintage silver bromide oversize 10.5 x 13.75 in. double-sepia matte photographic portrait of Lon Chaney, Sr. as "Sergeant O'Hara" in *Tell it to the Marines*. Exhibiting missing corner reattachment with archival tape on the verso, handling, edge wear and mild silvering. In vintage, very good condition. **\$300 - \$500**

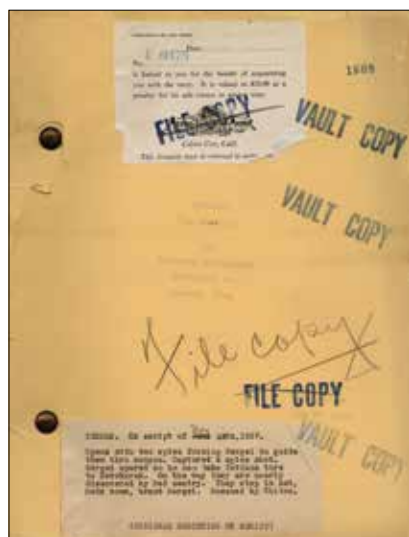


**805. LON CHANEY SR. PHOTOGRAPHIC PORTRAIT BY RUTH HARRIET LOUISE FROM THE UNKNOWN.** (MGM, 1927) Vintage gelatin silver 8 x 10 in. double-weight photographic portrait of Lon Chaney, Sr. as "Alonzo" in *The Unknown* by Ruth Harriet Louise. With photographer's embossed blindstamp in lower right border and credit inkstamp along with MGM/Chaney inkstamp on the verso. Even toning. In vintage fine condition. **\$300 - \$500**

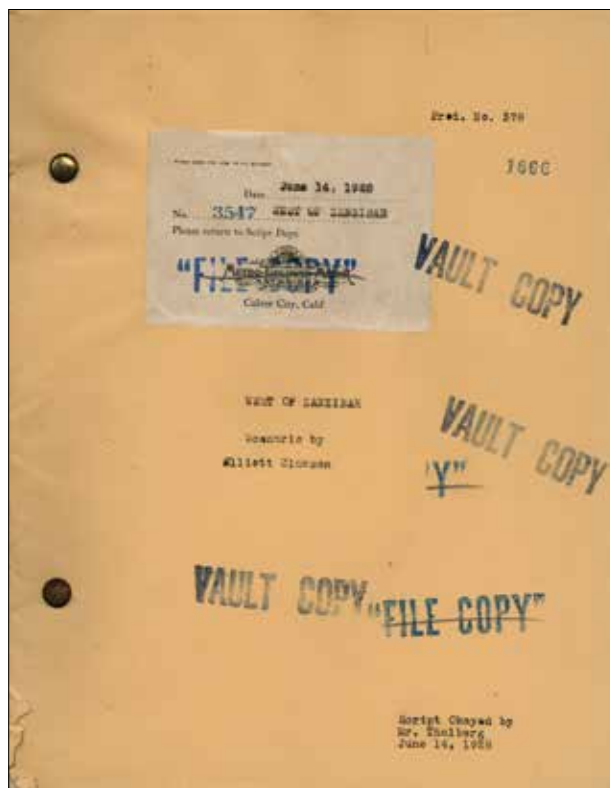




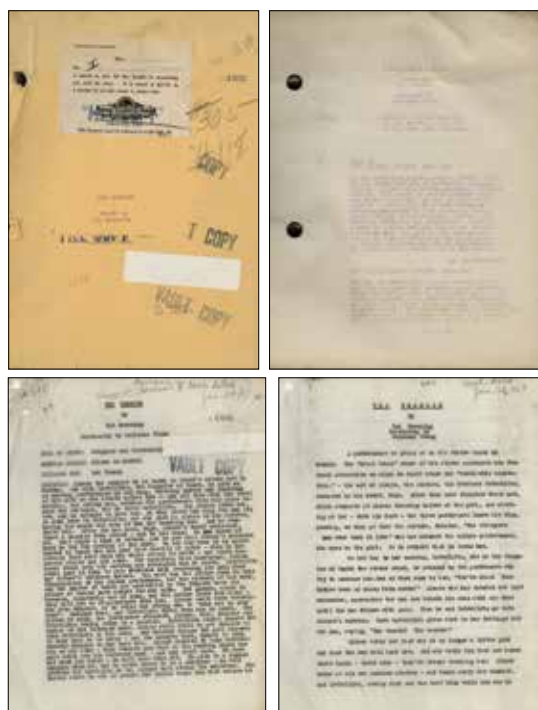
**806. LON CHANEY, SR. MASTER VAULT COPY SCRIPT AND CUTTING CONTINUITY FOR TOD BROWNING'S *THE BIG CITY*.** (MGM, 1928) Vintage studio bound and bradded 116-page MGM mimeo master vault copy script plus 25+ page cutting continuity script for *The Big City* starring Lon Chaney, Sr. directed by Tod Browning. Script written by Waldemar Young from a story by Tod Browning, OK'd by "Mr. Thalberg", October 14, 1927. Continuity attributed to Editor Harry Reynolds and dated January 26, 1928. Both covers show wear, chipping and paper loss. Overall, content in vintage very good condition. **\$200 - \$300**



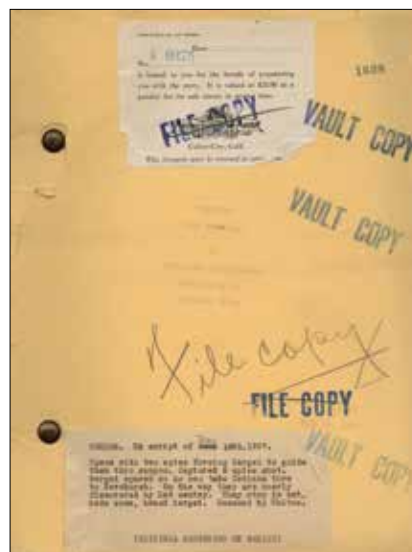
**807. LON CHANEY, SR. MASTER VAULT COPY FOR *MOCKERY* WORKING TITLE "TERROR".** (MGM, 1927) Vintage studio bound and bradded 90+ page mimeo vault copy script for *Mockery* (working title: "Terror", subtitled, "The Harelip") starring Lon Chaney, Sr.. Written by Benjamin Christensen with continuity by Bradley King. Dated on the cover May 18, 1927 and on title page, May 17, 1927. Cover exhibits wear, tattering, and minor paper loss. Light toning to content. Overall, in vintage good condition. **\$300 - \$500**



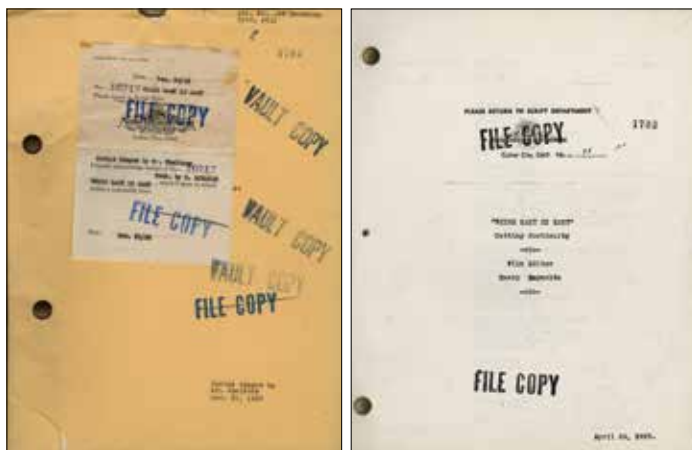
**809. LON CHANEY, SR. MASTER VAULT COPY SCRIPT FOR TOD BROWNING'S *WEST OF ZANZIBAR*.** (MGM, 1928) Vintage studio bound and bradded 85-page vault copy script for *West of Zanzibar* starring Lon Chaney, Sr.. Written by Elliott Clawson. Cover typed with "Script OK'd by Mr. Thalberg" and dated June 14, 1928 and dated on opening page, June 7, 1928. Cover exhibits wear, tattering to spine and edges. Content is clean. Overall, in vintage very good condition. **\$600 - \$800**



**808. LON CHANEY, SR. MASTER FILE COPY STUDIO MIMEO PLUS TYPED MANUSCRIPT SYNOPSIS FOR TOD BROWNING'S *THE UNKNOWN*.** (MGM, 1927) Vintage studio bound and bradded 102-page mimeo vault copy script for *The Unknown* starring Lon Chaney, Sr. directed by Tod Browning. Written by Waldemar Young from a story by Tod Browning. Dated on the cover January 24, 1927. Includes (1) 6-page typed continuity document, and (1) 9-page continuity document. Both credited to Tod Browning and Waldemar Young. Script covers detached with paper loss. Other documents exhibit soiling and handling. Overall, in vintage good condition. **\$600 - \$800**



**810. LON CHANEY, SR. MASTER VAULT COPY SCRIPT FOR *WHILE THE CITY SLEEPS*.** (MGM, 1928) Vintage studio bound and bradded 168-page vault copy script for *While the City Sleeps* starring Lon Chaney, Sr. Written by A. P. Younger. Dated on the cover May 1, 1928. With wear and tattering to edges and spine of covers. Some paperclip staining to interior pages. Otherwise, in vintage good to very good condition. **\$300 - \$500**



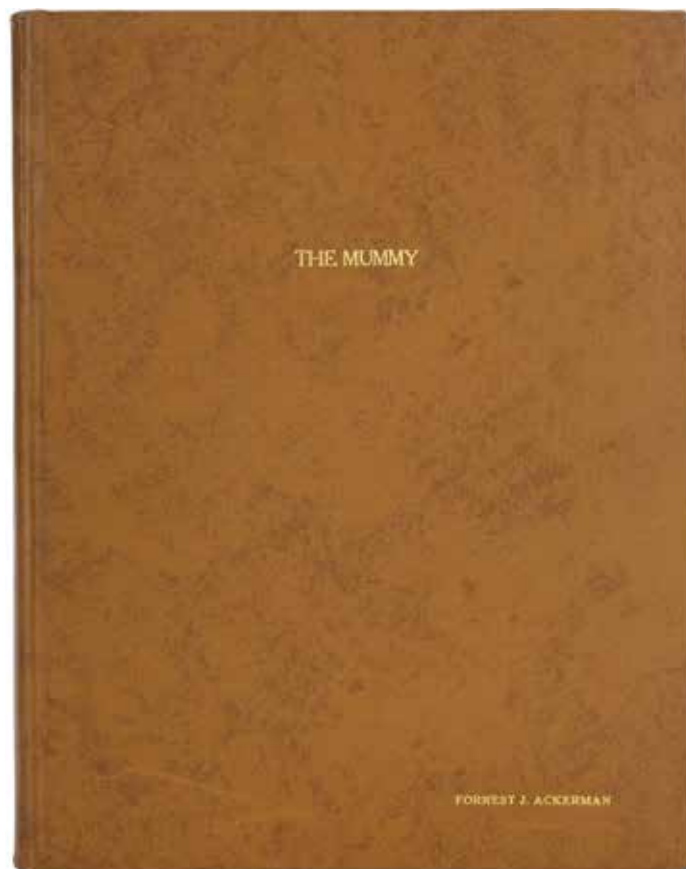
**811. LON CHANEY, SR. (2) MASTER VAULT COPY SCRIPTS PLUS CUTTING CONTINUITY FOR TOD BROWNING'S *WHERE EAST IS EAST*.** (MGM, 1929) Vintage studio bound and bradded 111-page mimeo file copy script for *The Unholy Three* starring Lon Chaney, Sr. directed by Tod Browning. Written by C.A. Robbins with continuity by Waldemar Young. Dated on the cover December 20, 1924. With minor handling to the cover, age and soiling. Overall, in vintage very good condition. **\$400 - \$600**



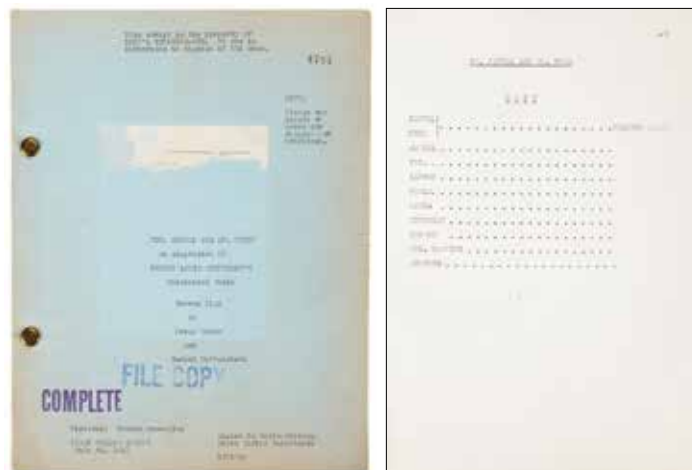
**812. LON CHANEY SR. (2) VINTAGE PHOTOGRAPHS FROM HORROR FILMS.** (ca. 1920s) Vintage gelatin silver glossy photographs of Lon Chaney, Sr. including (1) trimmed 9.25 x 7.5 in. photo of Chaney as "Quasimodo" with Patsy Ruth Miller as "Esmeralda" in *The Hunchback of Notre Dame*, and (1) 8 x 10 in. photo of Chaney as "Echo" in old lady drag along with Victor McLaughlin as "Hercules" and Harry Earls as "Tweedledee" in *The Unholy Three*. With some pinholes in corners and one slight corner loss to one photo not affecting image. In vintage very good to very fine condition. **\$200 - \$300**



**813. MYRNA LOY VINTAGE PHOTOGRAPH AS "FAH LO SEE" IN *THE MASK OF FU MANCHU*.** (MGM, 1932) Vintage gelatin silver 8 x 10 in. glossy production photograph of Myrna Loy as "Fah Lo See" flanked by enormous deity statues on the spectacular set of the classic horror film *The Mask of Fu Manchu* starring Boris Karloff. Exhibiting light handling. In vintage fine condition. **\$300 - \$500**



**814. *THE MUMMY* STUDIO REFERENCE, CUSTOM-BOUND FOR FAMOUS MONSTERS CREATOR FORREST J ACKERMAN.** (Universal, 1932) Vintage Xerox 80-page continuity and dialog reference script book-bound in board and leatherette with gold gilt title and "Forrest J Ackerman" on the cover and "The Mummy - Karloff/Freund, 4Sj" on the spine. Written by John L. Balderston. Undated. From the personal collection of monster maven Forrest J Ackerman. In vintage very fine condition. **\$400 - \$600**



**815. *DR. JEKYLL AND MR. HYDE* MGM FILE COPY OF MAMOULIAN VERSION FOR VICTOR FLEMING REMAKE REFERENCE.** (Paramount, 1931) Vintage studio bound and bradded 179-page file copy script for *Dr. Jekyll and Mr. Hyde* starring Frederic March in his Academy Award winning performance as the title character(s). Written by Percy Heath and Samuel Hoffenstein adapted Robert Louis Stevenson' novel. Dated on the cover July 20, 1931 and dated again March 12, 1940 when the script was copied for reference for Victor Fleming's subsequent version with Spencer Tracy. With minor handling and fading to covers. Otherwise, in vintage fine to very fine condition. **\$300 - \$500**



31  
 PARAMOUNT FAMOUS LASKY CORPORATION  
 Paramount Pictures  
 THE LAST THING  
 HOLLYWOOD CALIFORNIA  
 yet? Have you heard the  
 about the boy that made a battle that  
 he punched himself yet that he really  
 David and a time about the fight  
 you David being over you fight  
 and yet that time is really a new  
 man  
 When you next see you fight in  
 when you see you fight in  
 when you see you fight in  
 when you see you fight in  
 When you see!  
 This is what (you've) has one time in  
 please will tell me all the rest? In  
 the 10 to 10 and again some time  
 life around - then you fight the  
 fight the world - how feeling with  
 they in love!  
 To see Jimmy's tale



arrival in Hollywood, the personal letter is filled with lonely yearnings, sentimentality and reflections. Whale traveled to Hollywood in the Spring of 1929 to sign a contract with Paramount Pictures as dialogue director for *The Love Doctor*. Whale then went on to direct the film adaptation of *Journey's End* (1930), a commercial success that led to an offer from Carl Laemmle Jr. for a five-year contract and Whale's pick of any property the studio owned. *Frankenstein* would be his choice. The rest is history. In this intimate letter, Whale expresses his excitement and awe at the opportunities and challenges presented to him in this strange new world of America in general and Hollywood in particular. Alternating between prose, verse and casual correspondence, Whale writes in pen, in part: "Renée darling, WHY aren't you out here in this glorious place – everything is so ludicrous & unreal. I long to have you to laugh with. The whole place is so marvelously SHAM that I now believe that Buckingham Palace is made of plaster of Paris, the King & Queen were never really married, the Prince of Wales is really Peter Pan & the secret of 'Journey's End' is that it has never begun... 'S'queer the way I miss you, 'S'funny how I sigh, 'When you ain't near I can't be glad, No matter how I try, 'S'ince I like you so darned much, 'S'awful sure enough, Wherever I go I miss you so 'S'terrible... 'S'tough! Which shows that the truth has never really been --- about the Americans. It is the grandest place & beauty is a positive DRUG on the market. I am absolutely sick of the perfect profile & long for the sight of some of Nige's leading ladies... I thought that would be nice on the back of a new coin stamped in honor & perhaps crosswise on Queen Mary's head: which reminds me how is Oliver Baldwin? ... My Dear what fun life is! Have you seen John Gielgud lately? If you do give him my love and dear Brett & is there any result yet? & Bloom has he found out yet – what he looks so surprised about. & Pilbeam does he believe the theater is not going to fall down yet? & Horne has he said he can afford to pay that much. & Brooke that he persuaded himself yet that he really doesn't care a damn about the stage & you Renee darling are you quite sure yet that Olive is really a nice man?... This is what California has done to me so please write & tell me all the news so that I'll get sane again & come back safe & sound. Bless you Renée Dear – forgive this gibberish – I was feeling --- silly ---! As ever, Jimmy Whale"

With even toning. Minor handling. In vintage very good to fine condition. **\$3,500 - \$4,500**



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**818. KING KONG (2) PRODUCTION PHOTOGRAPHS.** (RKO, 1933) Vintage (2) gelatin silver 8 x 10 in. glossy photographs from *King Kong*. Including (1) image of Kong encountering the Pterodactyl outside of his lair, and (1) promotional image of the mighty "Kong" with 8-conventional gorillas stacked up next to him for scale. Both photos exhibit light handling and toning. In vintage very good condition. **\$300 - \$500**



**819. KING KONG OVERSIZE PRODUCTION PHOTOGRAPH OF "SKULL ISLAND" NATIVES.** (RKO, 1933) Vintage gelatin silver oversize 11 x 14 double-weight semi-gloss behind-the-scenes photograph of crew filming the natives of Skull Island at the mysterious towering gates. Exhibiting corner bumping, mild fading and light pencil notation on verso. In vintage, very good condition. **\$200 - \$300**



**820. FAY WRAY DRAMATIC PHOTOGRAPH FROM KING KONG.** (RKO, 1933) Vintage gelatin silver 8 x 10 in. glossy photographic portrait of a distressed and scantily clad Fay Wray in peril from *King Kong*. With even toning. Mild staining and some soiling in the borders. Mounting remnants and tape on the verso. In vintage very good condition. **\$300 - \$500**



**821. KING KONG CZECH PROGRAM.** (RKO, 1933) Vintage Czech premiere program for *King Kong*. 16-pages printed on 9 x 11.6 in. textured paper leaves with gold gilt highlight text, the program contains images from the film along with text in Czech. The cover exhibits handling, age and soiling. Content remains virtually unhandled and in vintage very fine condition. In vintage very good to fine condition. **\$300 - \$500**



**822. RKO KING KONG PROP TRIBAL SHIELD.** (ca. 1930s) Vintage original prop tribal shield used by the natives of "Skull Island" in the original *King Kong* as well as other RKO productions. Constructed of stretched and painted canvas over bent wood armature frame and measuring a large 28 x 47.25 in. The African-style design remains bold and vivid. Leather cord ornament on edges. Exhibiting cracks above armature ribs. With a 43 in. bow-shaped wooden grip on the verso. Props like this one were used by the natives of Skull Island in *King Kong* and many RKO productions throughout the legacy of the studio. In vintage good condition. **\$1,000 - \$1,500**





**823. MYSTERY OF THE WAX MUSEUM** EXCEPTIONAL PRE-CODE HORROR VINTAGE PHOTOGRAPH. (Warner Bros., 1933) Vintage gelatin silver 8 x

10 in. glossy production photograph of Lionel Atwill as "Ivan Igor" in his spectacular waxworks studio surrounded by his creations in *Mystery of the Wax Museum*. With studio slug in bottom border. Exhibiting light handling with upper corner loss not affecting the image. In vintage fine condition. **\$200 - \$300**



**824. FRITZ LANG'S M. (3) REISSUE PHOTO-LOBBY CARDS, ALL WITH PETER LORRE.** (Nero-Film, 1931/R-ca. 1960) Vintage (3) German black and white borderless 11.6 x 9.25 in. photo-lobby cards from the Fritz Lang proto-noir classic *M* starring Peter Lorre. With dramatic production images of Lorre. Film text logo printed in the corners of each. With some severe pinholes to corners. Overall, in vintage good to very good condition. **\$600 - \$800**



**826. PETER LORRE VINTAGE PHOTOGRAPH AS "DOCTOR GOGOL" IN MAD LOVE.** (MGM, 1935) Vintage gelatin silver 8 x 10 in. glossy production photograph of Peter Lorre as the mad surgeon "Doctor Gogol" replete with mechanical chrome hands from *Mad Love*. With theater information typed on the verso. And date stamp (Aug. 1st - 1935). With even toning. In vintage fine condition. **\$800 - \$1,200**



**827. THINGS TO COME** INSCRIBED AND SIGNED BY H.G. WELLS. (1935) Vintage hardbound first edition of *Things to Come* by H. G. Wells, published by Cresset Press/The Shenval Press (London) 1935. With blue cloth and board binding, embossed and gold gilt cover title and spine. Signed and inscribed in black ink by Wells on free end paper, "To William Yorkham (?) who bridges the ages between the Lyceum Theater Square." Signed with flourish, "H.G. Wells". With light foxing to end papers. Strong clean binding. Comes with facsimile dust jacket. In vintage fine condition. **\$300 - \$500**

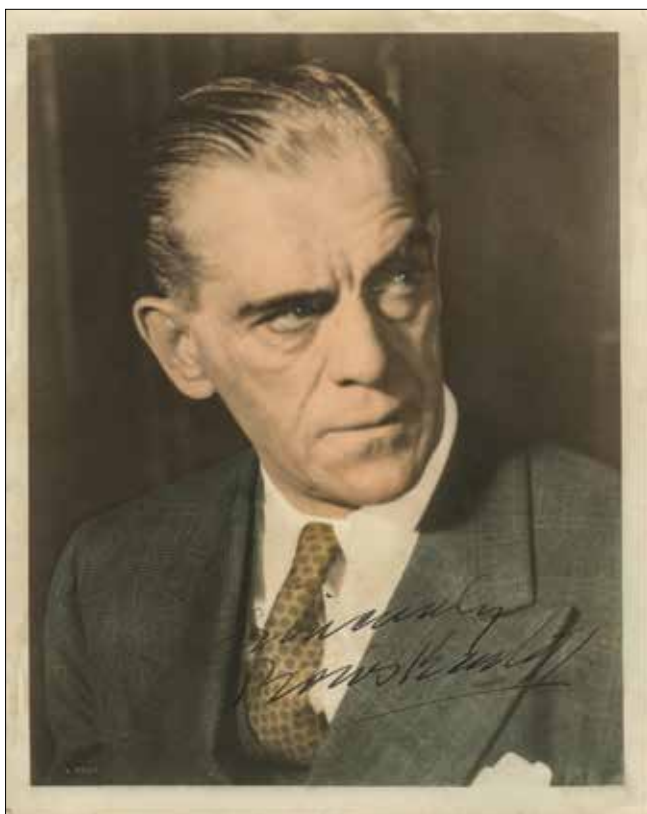
**825. THE INVISIBLE MAN** COLLECTION OF (7) PRODUCTION PHOTOGRAPHS. (Universal, 1933) Vintage collection of (7) gelatin silver 8 x 10 in. (some trimmed) glossy production photographs from *The Invisible Man* starring Claude Rains and directed by James Whale. All but one card depict Rains as "Dr. Griffin" and 1-depicts Gloria Stuart as "Flora". All exhibit light handling and very minor corner bumping. In vintage very good to fine condition. **\$1,000 - \$1,500**



**828. BORIS KARLOFF AND BELA LUGOSI (2) HORROR PHOTOS.** (ca. 1930s) Vintage gelatin silver (2) production photographs from Karloff and Lugosi horror films. Including (1) 7.75 x 10 in. photo of Lugosi as "Dr. Richard Vollen" and Karloff as "Edmond Bateman" in *The Raven*, and (1) 10.3 x 8 in. photo of Karloff as "Baron de Berghman" in *The Black Room*. With even toning light handling. In generally vintage very good condition. **\$200 - \$300**



**829. BORIS KARLOFF "BARON DE BERGMAN" STUDIO NEGATIVE FROM *THE BLACK ROOM*.** (Columbia, 1935) Vintage original 7.75 x 9.75 in. studio nitrate negative of horror great Boris Karloff as "Baron de Berghman" in *The Black Room*. Featuring a dramatically shadowed image of Karloff menacing co-star Marian Marsh ("Thea Hassle") against the backdrop of a large castle door. Clean negative exhibiting some pinholes in the border of the neg, not affecting image. In vintage fine condition. **\$200 - \$300**



**830. BORIS KARLOFF SIGNED HAND-TINTED PHOTOGRAPHIC PORTRAIT.** (ca. 1930s) Vintage gelatin silver hand-tinted double-weight 8 x 10 in. photographic portrait on textured paper of Boris Karloff. Inscribed and signed boldly in black ink in lower right of image, "Sincerely, Boris Karloff". Minor soiling to borders, not affecting image. In vintage very fine condition. **\$800 - \$1,200**



**831. *WHITE ZOMBIE* REISSUE LOBBY CARD.** (Universal, 1938/R-1938) Vintage duo-tone 11 x 14 in. reissue lobby card for the classic horror film *White Zombie* starring Bela Lugosi as "'Murder' Legendre". Overall toning. Minor upper corner loss. In vintage very good to fine condition. **\$400 - \$600**



**832. BELA LUGOSI SIGNED PHOTOGRAPHIC PORTRAIT.** (ca. 1930s) Vintage gelatin silver double-weight 6.5 x 8.5 in. textured matte photographic portrait of Bela Lugosi. Inscribed and signed boldly in green ink in lower right of image, "To - Best wishes, Bela Lugosi". With clean staple holes in upper and lower border corners, not affecting image. In otherwise, vintage fine condition. **\$1,000 - \$1,500**





833. **BELA LUGOSI (3) LOBBY CARDS. (2) DRACULA REISSUE AND (1) INVISIBLE GHOST.** (Universal, 1931/R-1938/R-1951) Collection of (3) vintage Bela Lugosi lobby cards including (1) 1938 reissue and (1) 1951 11 x 14 in. reissue *Dracula* cards and (1) 11 x 14 in. *Invisible Ghost* card. The 1938 *Dracula* card has been trimmed to 9.9 x 13 in. and mounted to board. All cards exhibit pinholes and handling. Overall in vintage good condition. **\$400 - \$600**



834. **BELA LUGOSI SIGNED DRACULA PHOTOGRAPHIC PORTRAIT.** (Universal, 1931) Vintage gelatin silver 8.5 x 10 in. double-weight glossy photograph of a line drawing of Bela Lugosi by artist Jim Logan. Inscribed and signed boldly in black ink, "To sweet little Joan, Best wishes Bela Lugosi". In vintage fine condition. **\$400 - \$600**

835. **No Lot.**



836. **SON OF FRANKENSTEIN TITLE-LOBBY CARD.** (Universal, 1938) Vintage color 11 x 14 in. title-lobby card for *Son of Frankenstein*, the conclusion of Universal's first-generation 1930s "Frankenstein's monster" trilogy, with *Frankenstein* and *Bride of Frankenstein* preceding it, also being the only Universal horror films in which Karloff portrays the monster. Older simple unobtrusive retouching mainly to marginal pinholes and Rathbone's jacket, with slight rubs in Hutchinson's chin. Quite presentable as is, in vintage very good condition. **\$4,000 - \$6,000**





**837. CLASSIC HORROR AND SCIENCE FICTION (7) VINTAGE PHOTOGRAPHS.** (ca. 1930s-1960s) Collection of (7) classic horror and Sci-Fi production photographs ranging in size from 7 x 9 in. to 8 x 10 in. including (1) Bela Lugosi as "Dracula" from *Abbott and Costello Meet Frankenstein*, (1) behind-the-scenes from *The Thing*, (1) *The Creature from the Black Lagoon*, (1) *The Wolf Man*, (1) *Return of the Ape Man* and (2) *2001: A Space Odyssey* with 1-image of Arthur C. Clarke on set. With some pinholes, hole punches and general handling. In overall, vintage very good condition. **\$200 - \$300**

**838. No Lor.**



**839. ADVENTURES OF CAPTAIN MARVEL SERIAL LOBBY CARD WITH EXCEPTIONAL FLYING IMAGE.** (Republic Pictures, 1941) Vintage duo-tone 11 x 14 in. lobby card for the early Sci-Fi serial *Adventures of Captain Marvel*: Chapter 3 "Time Bomb". Featuring exceptional image of the Captain flying through space as well as a line caricature of the character in the card border. Scattered clean pinholes. Tape remnants on the verso. With even toning. In vintage fine condition. **\$300 - \$500**



**840. SIMONE SIMON LOBBY CARD FOR CAT PEOPLE.** (RKO, 1942) Vintage 11 x 14 in. lobby card for *Cat People* with Simone Simon in one of the best cards from the set, as she imagines it's possible to have a normal human life free from her uncontrollable panther sex drive. Modest handling with minor background creasing, in vintage very good condition. **\$300 - \$500**



**841. SON OF DRACULA FIRST-RELEASE 1-SHEET POSTER.** (Universal, 1943) Vintage 27 x 41 in. U.S. 1-sheet poster for the Universal horror classic *Son of Dracula* starring Lon Chaney Jr. in the title role. Though reissue material on this film is relatively common, original paper (especially in poster size) is quite scarce. Linen-backed with virtually no retouching (if anything, it remains under-restored), as this is likely one of the cleanest surviving unhandled examples, and consequently shows only very minor handling and normal folds prior to backing. In vintage fine condition. **\$2,000 - \$3,000**

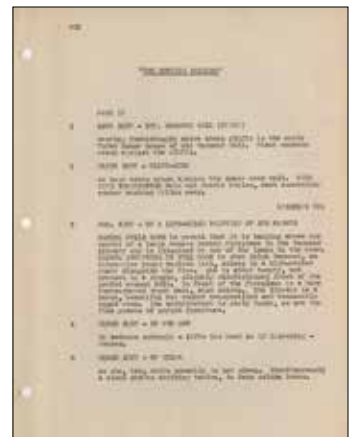




**842. BELA LUGOSI 1-SHEET POSTER FOR RETURN OF THE VAMPIRE.** (Columbia, 1943) Vintage 27 x 41 in. U.S. 1-sheet poster for the Bela Lugosi horror vehicle *Return of the Vampire*. Linen-backed with virtually no retouching except at lower fold junction (if anything, it remains slightly under-restored), as this is a remarkable, relatively unhandled example, and consequently shows only very minor handling and normal folds prior to backing. In vintage fine condition. **\$1,000 - \$1,500**



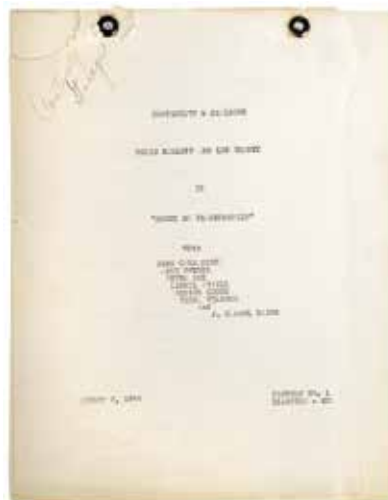
**843. LON CHANEY JR. AS "THE WOLF MAN" SIGNED PHOTOGRAPHIC PORTRAIT.** (Universal, 1948) Vintage gelatin silver 8 x 10 in. glossy production photograph of Lon Chaney, Jr. as the "Wolf Man" in *Abbott and Costello Meet Frankenstein*. Inscribed and signed in pen in upper right of image, "Hi Gary, Lon Chaney". With uneven clipping not affecting the image. Mounting remnants on the verso. Handling and wear. In vintage good condition. **\$800 - \$1,200**



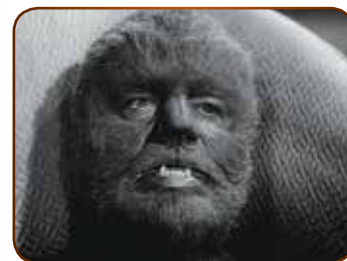
**844. HORROR AND SCIENCE-FICTION (3) SCRIPTS INCLUDING THE UNDYING MONSTER, DESTINATION MOON AND WORLD WITHOUT END.** (ca. 1940s-1950s) Collection of (3) horror and Sci-Fi scripts including (1) *Undying Monster* 113-page script written by Lillie Hayward and Michel Jacobi, (1) *Destination Moon* 83-page script uncredited, and (1) *World Without End* (working title: "Flight to the Future") 108-page script written by Edward Bernds. All scripts in vintage good condition. **\$300 - \$500**



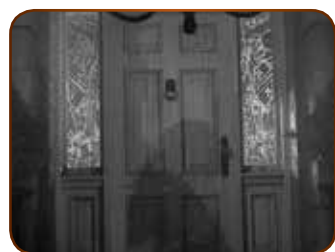
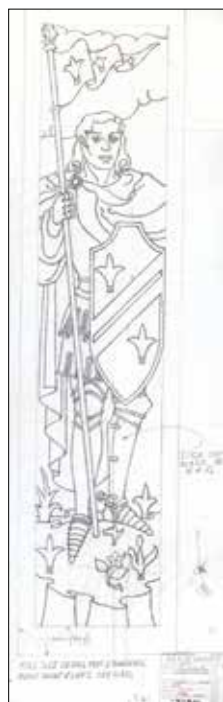
**845. THE MUMMY'S CURSE SCRIPT AND DIALOGUE CONTINUITY SCRIPT.** (Universal, 1944) Vintage studio bradded 50+-page continuity and dialog script for *The Mummy's Curse* starring Lon Chaney, Jr. Dated October 7, 1944. Including (1) 7-page trailer script. Dated November 5, 1944. Stapled at the top of sheets. Uniform toning and minor wear to the top page and chipping to edges. Cover page is loose from the 50+-page script. In overall vintage very good condition. **\$300 - \$500**



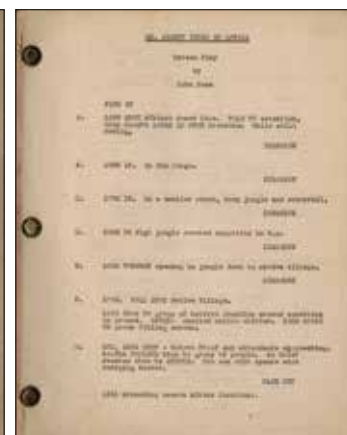
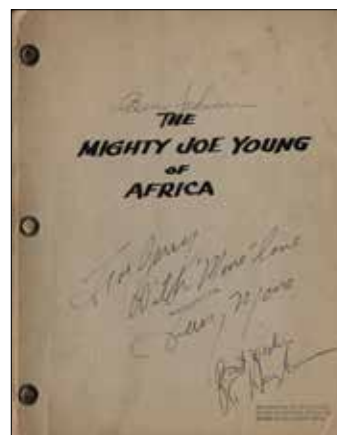
**846. HOUSE OF FRANKENSTEIN CONTINUITY AND DIALOGUE SCRIPT.** (Universal, 1944) Vintage studio bradded 60+-page continuity and dialog script for *House of Frankenstein* starring horror legends Boris Karloff, John Carradine, Lon Chaney, Jr., Lionel Atwill, and more. Screenplay written by Edward T. Lowe. Dated August 2, 1944. With separation of title page and tears in the first 2-pages. Overall, in vintage good condition. **\$300 - \$500**



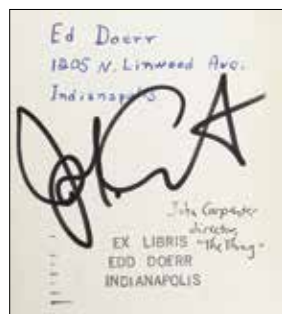
**849. LON CHANEY JR. "WOLF MAN" FACIAL APPLIANCE ON POLY-FOAM LIFECAST FROM ABBOTT AND COSTELLO MEET FRANKENSTEIN.** (Universal, 1948) Vintage Lon Chaney, Jr. foam latex "Wolf Man" prosthetic appliance from *Abbott and Costello Meet Frankenstein*. A more contemporary pull from the original molds. Significant in that this was the first time Universal's makeup department would abandon Jack Pierce's legendary latex buildup methods for Bud Westmore's modern cast foam appliances and application. Retaining mold flashing solidly intact and stored on a polyfoam copy of a lifecast of Chaney's face. Appliance latex remains solid and supple. In vintage fine condition. **\$600 - \$800**



**847. THE PICTURE OF DORIAN GRAY LIFE SIZE STAINED GLASS WINDOW PATTERN.** (MGM, 1945) Vintage original hand drawn pencil pattern from *The Picture of Dorian Gray* accomplished in graphite on 62 x 20.5 in. vellum leaf. With production information and notations in the margins. With approval signature in pencil by director, "Albert Lewin" at left margin of the piece. The 2-resulting etched glass windows are highly visible flanking the front doorway of the Dorian Gray manor. Retaining original folds. Originally from the collection of Forrest J Ackerman. In vintage very fine condition. **\$400 - \$600**



**850. MIGHTY JOE YOUNG CAST AND CREW SIGNED PRODUCTION SCRIPT.** (RKO, 1949) Vintage studio bound and bradded 135+ multi-color revision page script for *Mighty Joe Young* titled on the cover "The Mighty Joe Young of Africa" and on the interior page "Mr. Joseph Young of Africa" written by Ruth Rose. Signed on the cover by Ben Johnson, Terry Moore, and Ray Harryhausen. Originating from Harryhausen's FX Unit, the script also includes handwritten notes and some sketches on the interior pages. Additionally, the verso of the cover shows repurposing as it is printed with "Hemingway's One Trip Across" which would become the Humphrey Bogart and Lauren Bacall vehicle *To Have and Have Not*. Accompanied by (2) vintage production photographs. (1) 5 x 7 in. image of "Joe", and (1) 3 x 4.25 in. image of the animation table in the studio being used to shoot a scene. In vintage good condition. **\$2,000 - \$3,000**



**848. WHO GOES THERE? FIRST EDITION BOOK SIGNED BY JOHN CARPENTER WITH COVER ART BY HANNES BOK.** (1948) Vintage first edition of the Sci-Fi novel *Who Goes There* by John W. Campbell, Jr. by Shasta Publishing, 1948. First published in the August 1938 issue of *Astounding Science-Fiction*. Adapted multiple times to the motion picture screen including, *The Thing from Another World* (1951), *Horror Express* (1972), and *The Thing* (1982) directed by John Carpenter who has signed free end paper of this copy in bold black ink. With former owners address and captions. Includes the original dust jacket, with some wear and tape repair, featuring the wildly imaginative art of Hannes Bok. In vintage good condition. **\$400 - \$600**





**851. *THE DAY THE EARTH STOOD STILL* (WORKING TITLE: "FAREWELL TO THE MASTER") EARLY SCRIPT.** (TCF, 1951) Vintage studio-bound and bradded 143-page earliest known original script for *The Day the Earth Stood Still*. Bearing the original title of the October 1940 pulp science fiction story by Harry Bates upon which the film was based, "Farewell to the Master", this extremely rare draft by Edmund H. North is dated September 8, 1950, and was written approximately eight months prior to actual production. Likely the very first screenplay draft to be adapted from North's own 35-page, early August treatment. The script contains 25 pages of material that would eventually be deleted, condensed or otherwise altered before the film was shot. It gives a rare window into elements not included in the ultimate film. For example, the robot "Gort" here is a hugely-muscled, green-skinned being called "Gnut"; a saucer viewscreen shows a glimpse of yet another "Gnut" as well as a fellow inhabitant of the alien "Klaatu"'s home planet, neither of which appear in the final film. "Klaatu" even offers his female friend on Earth (played by Patricia Neal) a trip to his world; and, remarkably, a startlingly different manner in which Klaatu is "resurrected" is described in this version! Another most significant departure is that the famous phrase known the world as "Klaatu Borada Nikto", in this iteration is written, "Klaatu-Barada-Novak". With light blue covers exhibiting minor wear and handling. Content virtually unhandled. In vintage fine condition. **\$2,000 - \$3,000**



**853. *THE DAY THE EARTH STOOD STILL* LOBBY CARD.** (TCF, 1951) Vintage color 11 x 14 in. lobby card from *The Day the Earth Stood Still*. Card #3 features the robot "Gort" resurrecting "Klaatu" (Michael Rennie) inside the flying saucer. Gentle restoration to correct corner pinholes. Now presents as fine. **\$600 - \$800**



**854. AIP (37) CAMERA NEGATIVES FROM HORROR FILMS.** (ca. 1950s) Vintage (37) black and white acetate negatives ranging in size from 2.25 x 2.25 in. to 4 x 5 in. for AIP horror films. Including production and behind-the-scenes images from *The Brain that Wouldn't Die*, *I Was a Teenage Werewolf*, *Teenage Caveman*, *The Amazing Colossal Man*, and *Konga*. In vintage very good to fine condition. **\$400 - \$600**



**852. *THE DAY THE EARTH STOOD STILL* (4) VINTAGE PHOTOGRAPHS.** (TCF, 1951) Collection of (4) vintage gelatin silver glossy 8 x 10 in. production photographs from *The Day the Earth Stood Still*. Including images of "Gort" robot, "Klaatu" and the iconic flying saucer. All in vintage very good to fine condition. **\$300 - \$500**

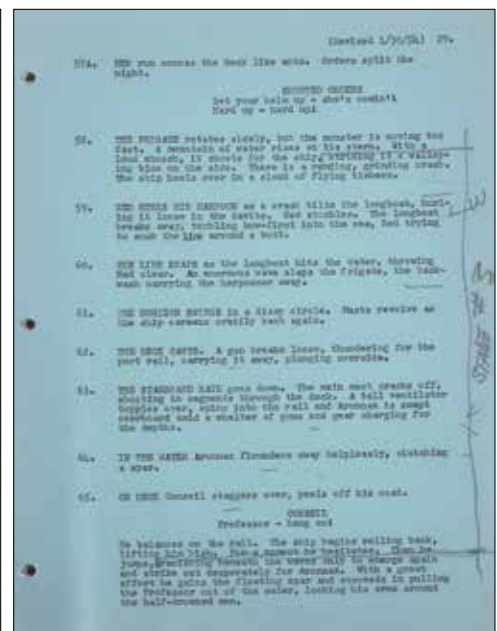


**855. *THE BLACK CASTLE* FINAL SHOOTING SCRIPT FOR BORIS KARLOFF GOTHIC HORROR FILM.** (Universal, 1952) Vintage studio bound and bradded 108 multi-colored revision paged Final Shooting script for the Boris Karloff and Lon Chaney Jr. Universal horror film *The Black Castle*. Orange cover printed with and dated February 29, 1952. Interior title page with writing credit to Jerry Sackheim. Cover exhibits minor fading and some handling. Content is in vintage condition. **\$200 - \$300**



856. STUNT "ROCKET MAN" HELMET WORN BY STUNT MAN DAVE SHARPE IN THE ROCKET MAN SERIALS, INCLUDING *RADAR MEN FROM THE MOON*, *ZOMBIES OF THE STRATOSPHERE*, AND *COMMANDO CODY: SKY MARSHAL OF THE UNIVERSE*. (Republic, 1949) This is a rare stunt "Rocket Man" helmet from the vintage serial *King of the Rocket Men*. Measuring 12 in. tall x 9 in. in diameter. The helmet is a 2-part fiberglass shell construction of main conical helmet and faceplate, textured and then painted silver overall. The faceplate frames a wire screened mask port to give the wearer extra visibility for stunts. Eye holes have been cut out of the face screen and a worn felt oval representing a mouthpiece is affixed. A ring with internal snaps around the base for attachment to costume. The faceplate is attached with one central .5 in. hinge at the top of the faceplate and the sides are secured to the hull of the helmet by two old-fashioned rain jacket-style snaps at either side. Worn by stuntman Dave Sharpe, the stunt helmet was also used in *Radar Men from the Moon*, *Zombies of the Stratosphere*, and *Commando Cody: Sky Marshal of the Universe*. Retaining internal leather and cloth helmet liner. Some chipping from age and production use, otherwise in very good condition. Special shipping arrangements will apply. **\$15,000 - \$20,000**





**857. WALT DISNEY'S PERSONAL HANDWRITTEN ANNOTATED PRODUCTION SCRIPT FROM *20,000 LEAGUES UNDER THE SEA*.** (Buena Vista, 1954) Vintage Disney's personal studio-bound and bradded copy of the 140- page Final Shooting Script for the Academy Award winning Sci-Fi/Fantasy film *20,000 Leagues Under the Sea*. The baby blue script cover bears the Disney label with typed title, draft and screenplay by Earl Felton. Multi-color revision pages are dated January 30 through May 19, 1954. Title page contains Walt's handwritten sequence numbers followed by question marks and the words "Crews Quarters?". Pages 6, 29, 50, 55, 56, 68, 77, 116 and 132 exhibit Walt's pencil notes and minor revisions such as excising words and substituting others, adding a name to dialog and designating the Giant Squid attack (sequence 58-65) to "Stage #3". Includes a foldout 15 x 8.5 in. photostat of (28) panels of a storyboard for the film's Vulcania sequence. With signs of minor wear and toning to cover. Content remains in fine condition. Accompanied by a COA. **\$6,000 - \$8,000**



**858. HARPER GOFF (2) CONCEPT SKETCHES OF THE "NAUTILUS" ENGINE ROOM FROM *20,000 LEAGUES UNDER THE SEA*.** (Buena Vista, 1954) Vintage original concept sketches for the interior of the "Nautilus" in *20,000 Leagues Under the Sea*, by legendary artist Harper Goff. Consisting of (2) 15.5 x 6.2 in. panels accomplished in gouache on a single 15.5 x 12.5 in. illustration board. Depicting the crew of the Nautilus in the interior engine room or map room of the iconic submarine. Exhibiting signs of production wear and handling. With light foxing to unpainted areas of the board. Overall, in vintage fine condition. **\$1,500 - \$2,500**

**859. HARPER GOFF (2) CONCEPT SKETCHES OF UNDERWATER SCENES FROM *20,000 LEAGUES UNDER THE SEA*.** (Buena Vista, 1954) Vintage original concept sketches of the "Nautilus" and undersea worlds in *20,000 Leagues Under the Sea*, by legendary artist Harper Goff. Consisting of (2) 15.5 x 6.2 in. panels accomplished in gouache on a single 15.5 x 12.5 in. illustration board. Depicting the "Nautilus" exploring undersea exterior rock formations and deep-sea divers sorting treasure on the ocean floor amidst shipwrecks. Exhibiting signs of production wear and handling. Clean corner pinholes. Overall, in vintage fine condition. **\$2,000 - \$3,000**



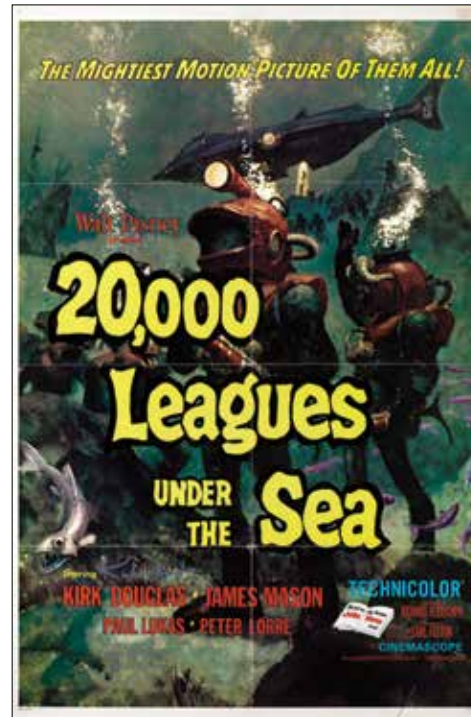
**860. HARPER GOFF (2) CONCEPT SKETCHES OF "NAUTILUS" INTERIORS FROM 20,000 LEAGUES UNDER THE SEA.** (Buena Vista, 1954) Vintage original concept sketches for the lavish "Nautilus" interiors in *20,000 Leagues Under the Sea*, by legendary artist Harper Goff. Consisting of (2) 15.5 x 6 in. panels accomplished in gouache on a single 15.5 x 12.5 in. illustration board. Depicting a massive "Nautilus" interior viewing porthole and "Nemo's" opulent Captain's quarters. Exhibiting signs of production wear and handling. Clean corner pinholes. Overall, in vintage fine condition. **\$2,000 - \$3,000**



**861. ORIGINAL STANCHION FROM THE NAUTILUS IN 20,000 LEAGUES UNDER THE SEA.** (Buena Vista, 1954) The "Nautilus" was decorated to standards of luxury unequalled in a sea-going vessel at the time. This ornate stanchion protected Captain Nemo's pipe organ. Measuring 29 in. in length, it is crafted of molded resin over steel rebar for reinforcement, painted to detail with gold-leaf motif on either end of the black column. The top has a steel bracket protruding from two sides to hold the "S" hooks to attach the rope barriers. Exhibits minor cracks, but in overall very good condition. This is the only "Nautilus" set piece we have ever encountered. **\$600 - \$800**



**863. ORIGINAL PRODUCTION SCRIPT FROM 20,000 LEAGUES UNDER THE SEA.** (Buena Vista, 1954) Vintage Disney Studio-bound and brad-ded 143-multi-color revision page Final Shooting Script for the Sci-Fi/Fantasy film *20,000 Leagues Under the Sea*. The script cover bears the Disney label with typed title, draft and screenplay by Earl Felton. With a single pencil notation on page 25, "Note: Saw this scene shot". Brads have been removed, but retained. Cover shows toning, staining and wear. Content in vintage fine condition. **\$1,000 - \$1,500**



**864. 20,000 LEAGUES UNDER THE SEA ONE-SHEET POSTER SIGNED BY KIRK DOUGLAS AND DIRECTOR RICHARD FLEISCHER.** (Buena Vista, 1954/R-1971) Vintage 26 x 39 1-sheet poster for the rerelease of Disney's *20,000 Leagues Under the Sea*. Signed boldly in silver ink on the lower left corner, "Kirk Douglas" and inscribed and signed, "To Mark Zicree, 20,000 best wishes, Richard Fleischer". Folded as issued. Minor cross-fold separation. In overall vintage very good condition. **\$800 - \$1,200**



**862. 20,000 LEAGUES UNDER THE SEA (25) BRITISH MINI-LOBBY CARDS AND (9) SPECIAL PRODUCTION PHOTOGRAPHS.** (Buena Vista, 1954/R-1971/R-1978) Collection of (25) color British 8 x 10 in. lobby cards including 8-(1954) cards and 8-(1978) cards. Also includes (9) special 9 x 7 in. studio production photographs tipped to snipes. All in vintage very good to fine condition. **\$300 - \$500**

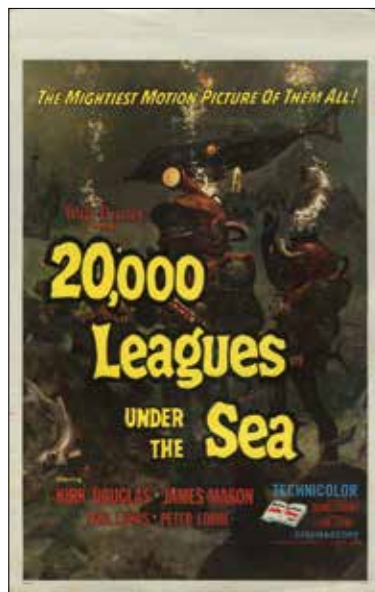




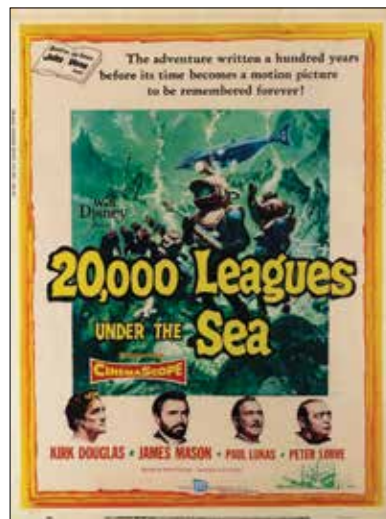
**865. JAMES MASON "CAPTAIN NEMO" ORNATE SCREEN-USED FISH TANK FROM 20,000 LEAGUES UNDER THE SEA.** (Buena Vista, 1954) Vintage original hand painted hero fish tank from the "Nautilus" in 20,000 Leagues Under the Sea. Constructed of tiered metal frame and glass paned 13 x 17.25 x 12.5 in. faceted cube. Decorated in deco-style motifs with cocoa-colored enameled borders and hand painted colorful floral and crest details. In a film iconic for its whimsical and otherworldly design elements, a set piece of this significance is rare to find. Highly visible in "Nemo's" quarter's that also features the unforgettable viewing portal that is the centerpiece of many scenes in the film. With minor fading, some chipping and very light rust. The top glass pane is cracked and taped. In vintage very good condition. Comes with a Disney Auctions COA. **\$3,000 - \$5,000**



**866. 20,000 LEAGUES UNDER THE SEA (3) WINDOW-CARD POSTERS AND (2) PRESSBOOKS.** (Buena Vista, 1954/R-1963/R-1971) Vintage (5) full-color promotional materials from 20,000 Leagues Under the Sea. Including (3) window cards 1-(1954) 14 x 22 in., 1-(1963) 14 x 22 in., and 1-(1971) 13.8 x 22 in. Also includes (2) oversize pressbooks. Including 1-(1954) 21.25 x 13.5 in. 26-page folded pressbook, and 1-(1963) 12 x 18 in. 24-page pressbook. Window cards show varying wear with all playdate sections intact. All in vintage very good to fine condition. **\$200 - \$300**



**867. 20,000 LEAGUES UNDER THE SEA (14) LOBBY CARDS AND (1) MIDGET WINDOW-CARD.** (Buena Vista, 1954/R-1978) Collection of (14) color 11 x 14 in. lobby cards including title-lobby card from 20,000 Leagues Under the Sea. Also includes (1) 9.5 x 14.75 in. cardboard midget window card standee. All exhibit signs of wear. Overall, in vintage very good condition. **\$300 - \$500**



**868. 20,000 LEAGUES UNDER THE SEA BUS-SHELTER POSTER "STYLE Y".** (Buena Vista, 1954) Vintage 30 x 40 in. bus shelter "Style Y" poster for 20,000 Leagues Under the Sea. Printed on heavy paper and never folded. With heavy marginal creasing and minor overall toning. In vintage very good condition. **\$200 - \$300**



**869. 20,000 LEAGUES UNDER THE SEA (2) U.K. QUAD-SIZE POSTERS.** (Buena Vista, 1954) Vintage (2) British quad posters for 20,000 Leagues Under the Sea. Including (1) 39.5 x 30 in. depicting cast and undersea scenes with corner pinholes and soiling, and (1) 39.5 x 30 in. depicting the "Nautilus" underwater with paper loss in upper right hand corner. Pinholes and handling. Both in vintage good condition. **\$300 - \$500**

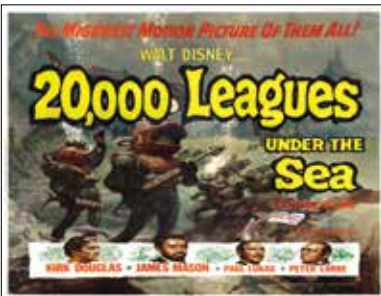
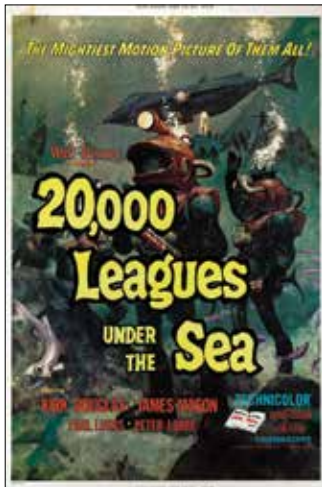




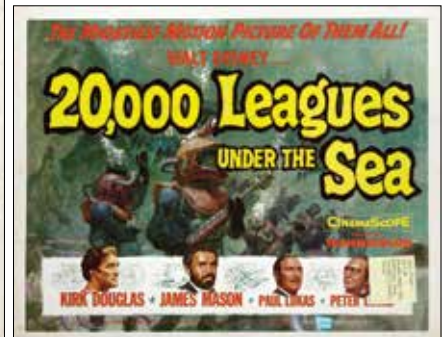
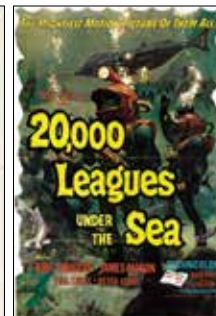
**870. 20,000 LEAGUES UNDER THE SEA** FRENCH AFFICHÉ POSTER. (Buena Vista, 1954) Vintage 22 x 30 in. French affich   full-bleed 1-sheet poster for *20,000 Leagues Under the Sea* by Jean Mascii. With original folds. Separation at some intersecting folds and edge wear and small tears not affecting art. Foxing to the verso. In vintage very good to fine condition. **\$200 - \$300**



**873. 20,000 LEAGUES UNDER THE SEA (10) FOREIGN POSTERS.** (Buena Vista, 1954) Collection of (10) foreign posters for *20,000 Leagues Under the Sea*. Including (1) (1976) 39.25 x 27.5 in. Swedish 1-sheet poster, (1) 24 x 33.25 in. Danish 1-sheet poster, (1) 27.5 x 39 in. Swedish 1-sheet poster, (1) 29 x 42.5 in. Argentine poster, (4) 18.25 x 26 Italian fotobusta poster, (1) 18 x 25.75 Italian fotobusta poster, and (1) 14.5 x 20.75 in., Belgian half-sheet poster. Ranging in condition from fair to very good. **\$300 - \$500**



**871. 20,000 LEAGUES UNDER THE SEA (3) OVERSIZE U.S. AND FOREIGN POSTERS.** (Buena Vista, 1954/R-1963/R-1970s) Vintage (3) posters for *20,000 Leagues Under the Sea* including (1) (1963) approx. 81 x 81 in. 6-sheet in 4 segments folded poster, (1) (1971) 40 x 60 in. rolled bus shelter poster on heavy paper, and (1) (ca. 1970s) Italian 4F in 2 segments 55 x 77.75 in. folded poster. All exhibiting edge wear, handling and some fold separation. In generally very good condition. **\$300 - \$500**

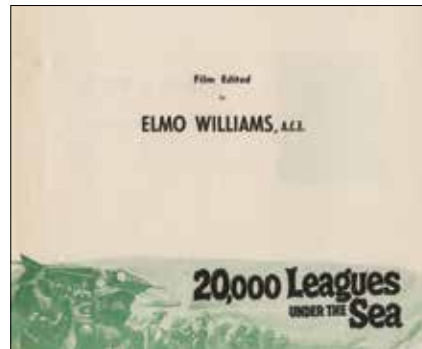
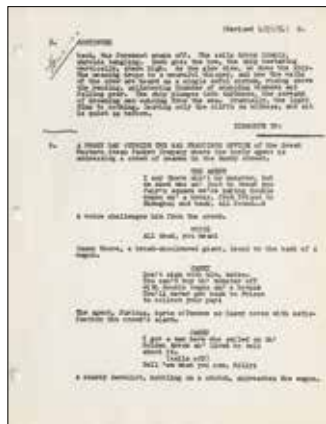
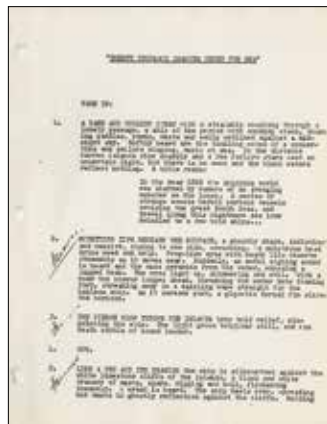
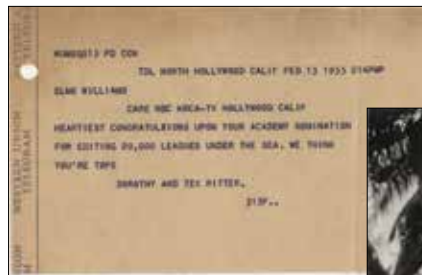
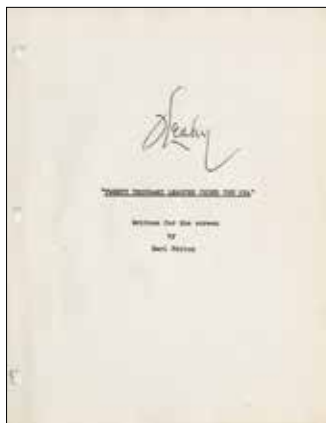
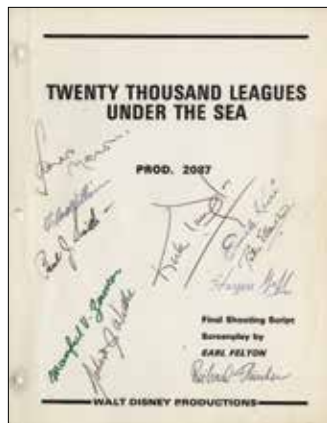


**874. 20,000 LEAGUES UNDER THE SEA (5) U.S. POSTERS OF VARIOUS SIZES.** (Buena Vista, 1954/R-1963) Collection of (5) U.S. posters for *20,000 Leagues Under the Sea*. Including (1) 28 x 22 in. half sheet poster, (1) 14 x 36 in. insert poster, (1) (1963) 27 x 41 in. "Style A" 1-sheet poster, (1) (1963) 27 x 40 in. "Style B" 1-sheet poster, and (1) folded cardboard 37.25 x 56 in. standee poster. All in vintage good to very good condition. **\$400 - \$600**



**872. 20,000 LEAGUES UNDER THE SEA (9) JAPANESE POSTERS, PROGRAMS, AND EPHEMERA.** (Buena Vista, 1954) Collection of (9) Japanese promotional materials for *20,000 Leagues Under the Sea*. Including (1) 20.3 x 14.25 in. poster, (1) 8 x 11.5 in. 10-page program, (1) 5.9 x 4 in. postcard, (1) 8.1 x 11.6 in. 12-page pressbook, (2) 10 x 9.75 in. 16-page re-release programs, (3) 20 x 14.25 in. double-sided posters. All items in vintage very good to fine condition. **\$300 - \$500**





**877. 20,000 LEAGUES UNDER THE SEA ARCHIVE OF EPHEMERA FROM EDITOR ELMO WILLIAMS.** (Buena Vista, 1954) Archive of vintage materials for *20,000 Leagues Under the Sea* from the personal collection of film editor Elmo Williams. Including (8) vintage glossy production/publicity photographs ranging in size from 7 x 9 in. to 8 x 10 in., (1) production call sheet with handwritten information, (1) congratulatory telegram on Williams' Academy Award nomination for Editing, (1) letter from Sid Rogell (Studio Manager for Twentieth Century-Fox), and (1) 2-page letter on 5.75 x 7.75 in. Fleischer

**875. 20,000 LEAGUES UNDER THE SEA SOUVENIR SCRIPT SIGNED BY CAST AND CREW.** (Buena Vista, 1954) Vintage Disney Studio-bound and brad-ded 141-multi-color revision page Final Shooting Script for the Sci-Fi/Fantasy film *20,000 Leagues Under the Sea*. Written by Earl Felton. Signed on the title page, "James Mason", "Kirk Douglas", "Harper Goff", "Elmo Williams", "Paul J. Smith", "Emil Kuri", "Peter Ellenshaw", "Richard Fleischer", "Robert J. Wilke", and one other. In vintage very good condition. **\$400 - \$600**

stationery signed "Dick" by director Richard Fleisher congratulating Williams on his Academy Award nomination and about accepting his Cinema Editors Award. All in vintage fine condition. **\$400 - \$600**



**876. 20,000 LEAGUES UNDER THE SEA "NAUTILUS" ILLUMINATING REPLICA IN DIORAMA DISPLAY BY TOM SCHERMAN.** (Buena Vista, 1954) Vintage "Nautilus" submarine miniature replica. Constructed of resin and vacuum formed components, the sub measures 33 x 8 in. with porthole inset transparency image of "Nemo's" Captain's quarters illuminated from within. The elaborate sub model is nested in a hand painted diorama of vacuum formed iridescent blue and green painted seacape with faux miniature aquatic plants. The entire dramatic presentation is housed in a 59 x 20.75 x 30 in. wood grain veneer paneled display box with vented domed top housing lighting elements and hanging hooks in each of 4-top corners. The content is viewable through a 38.75 x 10.75 in. rectangular portal in the front of display. Electronics present and working. In vintage fine condition. **\$3,000 - \$5,000**



**878. 20,000 LEAGUES UNDER THE SEA LARGE-SCALE NAUTILUS SUBMARINE.** (Buena Vista, 1954) *20,000 Leagues Under the Sea* large-scale Nautilus submarine. (Disney, 1954) This 9-foot, 7-inch Nautilus submarine was hand-built over a five-year period as a labor of love by retired aeronautical engineer Larry Joplin, inspired by what he called "the most exciting scientific movie I'd ever seen," began the project to build an exact model of Captain Nemo's fabled submarine in 1997. Larry requested and received from Disney Studios copies of the blue prints from the actual Nautilus the studio had created for the film (these copies accompany the lot). The hull is constructed of fiberglass cast from Joplin's own custom molds. The over 2,000 rivets are actually tiny allen-head bolts. Other components are crafted of metal and plastic, including the brass screw propeller. Both the salon and the wheelhouse are wired to illuminate with 12-volt LEDs (accompanying adapter plugs into a standard wall socket). Larry had ambitiously planned for the Nautilus to be a fully radio-controlled submarine, yet he passed away before his dream was realized. Without doubt, it would be cost prohibitive if one were to commission a model to such exacting standards. A beautiful and impressive display piece. Special shipping arrangements will apply. **\$10,000 - \$15,000**





879. *CREATURE FROM THE BLACK LAGOON* TITLE CARD. (Universal, 1954) Vintage color 11 x 14 in. title-lobby card from *Creature from the Black Lagoon*. With even toning, some soiling and edge wear. Clean staple holes to top left and central borders. Minimal corner loss to lower right. In vintage, very good condition. \$800 - \$1,200



880. *REVENGE OF THE CREATURE* TITLE CARD. (Universal, 1955) Vintage color 11 x 14 in. title-lobby card from *Revenge of the Creature*. Exhibiting moderate handling and border creasing. Soiling overall and .5 in. tear at right border not affecting artwork. Clean pinholes at corners and border. In vintage very good condition. \$300 - \$500



881. *THE CREATURE WALKS AMONG US* TYPED MANUSCRIPT TREATMENT AND TYPED CARBON MUSIC NOTES SCRIPT. (Universal, 1956) Vintage studio bound (2) manuscripts from the classic horror Universal monster movie *The Creature Walks Among Us* starring Jeff Morrow and Rex Reason. Including (1) 33-page treatment by Arthur Ross dated May 18, 1955 and (1) 7-carbon copy page music notes manuscript by director John Sherwood highlighting his orders for scenic music cues. Both manuscripts remain in vintage very good to fine condition. \$200 - \$300



882. *THE CREATURE WALKS AMONG US* TITLE CARD. (Universal, 1956) Vintage color 11 x 14 in. title-lobby card from *The Creature Walks Among Us*. Exhibiting toning, soiling and heavy handling wear. With clusters of pinholes in the central headlining title. Creasing to lower right corner. In vintage fair to good condition. \$200 - \$300



883. *THIS ISLAND EARTH* LOBBY CARD WITH FLYING SAUCER IMAGES. (Universal, 1955) Vintage color 11 x 14 in. lobby card from *This Island Earth*. Depicting the dramatic destruction of the planet Metaluna. Some clean pinholes in borders and minor creasing. In vintage fine condition. \$200 - \$300



884. Original Reynold Brown poster art for *World Without End* (1956). (Allied Artists, 1956) Vintage original concept poster art for *World Without End* by 1950s monster & sci-fi art icon Reynold Brown, executed in graphite and charcoal on 20 x 15 in. vellum leaf, wrapped to backing board and secured with tape on the verso. With overall toning, staining and production handling. In vintage good to very good condition. \$600 - \$800



**885. FORBIDDEN PLANET HERO ILLUMINATING LASER RIFLE.** (MGM, 1956) Vintage original hero laser rifle prop from Sci-Fi classic *Forbidden Planet*, constructed of machined aluminum vented barrel with an internal plexiglas illuminating core. The core and the external orange rook-shaped finial rifle tip illuminates when the trigger button on the 2-handed weapon grip is depressed. Measuring approx. 32 in. long, this is one of very few hero weapons to have survived the rigors of filming. Laser rifles like these are highly visible throughout the film and particularly in the scenes when the crew of the C-57D fight the "Id-Monster." Electronics rewired, present and working. With only minor signs of wear. In exceptionally fine condition. **\$30,000 - \$50,000**

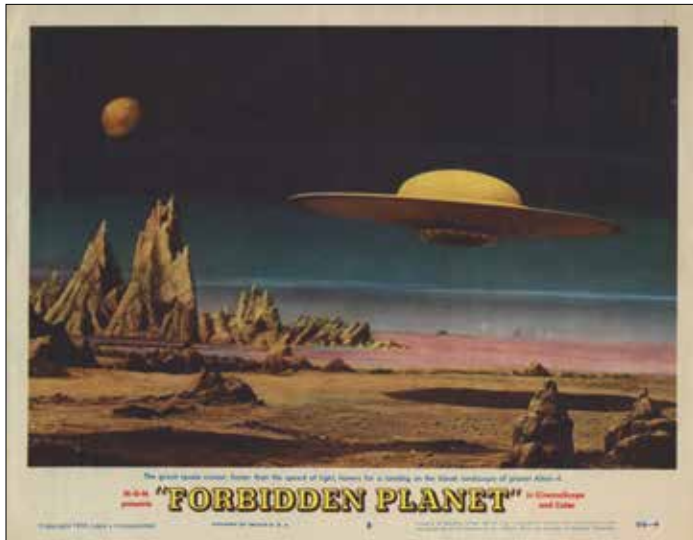


**886. FORBIDDEN PLANET HERO ILLUMINATING LASER PISTOL.** (MGM, 1956) The quintessential "ray gun" of the 1950s, this hero laser pistol measures 10.25 x 6 in. with cast resin body and grip, cast aluminum back cap and tiered conical illuminating barrel. With a brass spool around the barrel tip. A button trigger lights the barrel when depressed. Each of the principal crew of the "UPC C-57D" space cruiser carried one of these futuristic weapons. Blaster is original with minor restoration to the bottom of the grip. Rewired with replacement incandescent light bulb for "working" illumination effect. Purchased by the consignor in the 1970 MGM Auction. In vintage fine condition. **\$20,000 - \$30,000**

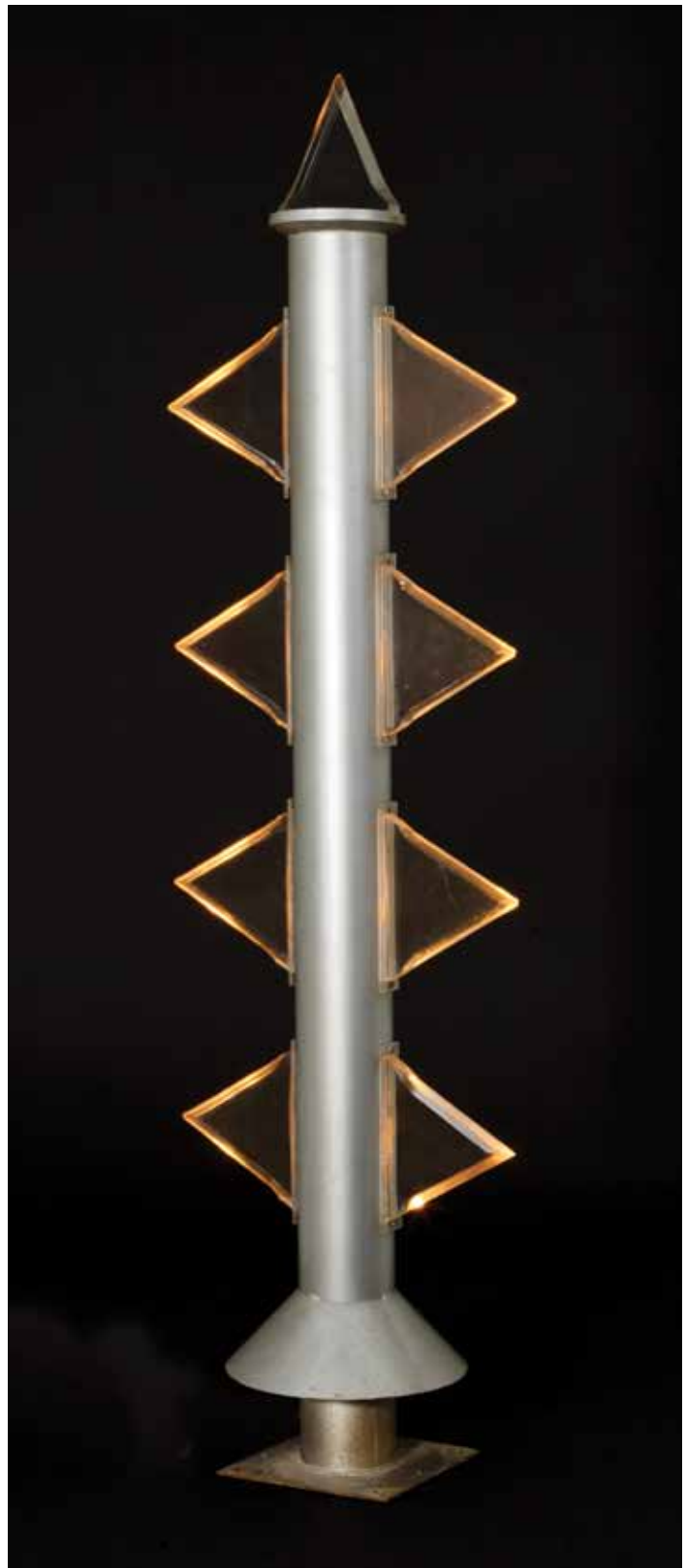




**887. FORBIDDEN PLANET LOBBY CARD #7 WITH ROBBIE THE ROBOT AND ANNE FRANCIS.** (MGM, 1956) Vintage color 11 x 14 in. lobby card from the Sci-Fi classic *Forbidden Planet*. Depicting Anne Francis as "Altaira Morbius" with "Robby the Robot". Virtually unhandled. Extremely light toning to outer margins. In vintage very fine condition. **\$400 - \$600**



**888. FORBIDDEN PLANET LOBBY CARD #8 WITH FLYING SAUCER.** (MGM, 1956) Vintage 11 x 14 in. lobby card #8 for *Forbidden Planet* with spectacular Altair-4 landscape dominated by the C-57D flying saucer, widely considered the best in the set. With very minor handling and 3 in. marginal tear at upper right, which barely intrudes into background, repaired with cellophane tape on verso. In vintage very good condition. **\$400 - \$600**



**889. FORCE FIELD GENERATOR POST FROM FORBIDDEN PLANET.** (MGM, 1956) Vintage original force-field generator post prop from the classic Sci-Fi film *Forbidden Planet*. Constructed of 51.5 x 3 in. metal post with clear plastic 6 x 6.25 in. triangular fixtures. Standing on a metal base measuring 9 in. round in diameter. When plugged in, the post lights up and blinks sequentially. An integral set piece seen when the "Id-Monster" attacks the crew of starship C-57D. Electronics present and working. One of very few hero weapons to have survived the rigors of filming. In vintage very good to fine condition. **\$8,000 - \$12,000**





**890. WALTER PIDGEON "DR. MORBIUS" COSTUME FROM *FORBIDDEN PLANET*.** (MGM, 1956) Fantastic chocolate brown raw silk tunic, matching sash belt and brown raw silk pants worn by Walter Pidgeon as "Dr. Morbius" when he first greets the crew of the starship C-57D at his lavish home on Altair IV in the groundbreaking Sci-Fi classic *Forbidden Planet*. Jacket is unlined with hidden front snap closure, integral ornamental ascot, and 2-hip pockets. Pants with slash pockets and concealed zipper and hook and eye front closure. Retaining internal "Metro Goldwyn Meyer" bias labels with handwritten "W. Pidgeon" and inventory codes. Exhibiting little to no age or production wear to speak of. In very fine condition. Acquired at the original MGM auction. **\$20,000 - \$30,000**



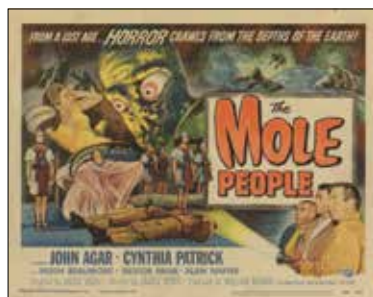


**891. ORIGINAL SASCHA BRASTOFF PREHISTORIC FISH STEEL SCULPTURE USED IN THE HOME OF DR. MORBIUS IN *FORBIDDEN PLANET*.** (MGM, 1956) Vintage one-of-a-kind fine art metal fish sculpture titled "Prehistoric Fish" created by Sascha Brastoff and prominently seen in Morbius' foyer. Expertly crafted of welded steel measuring 47 x 19 x 7.5 standing on a 11.25 x 2 x 2 in. post planted on a 18.4 x 15.5 in. green marble base. Aside from its appearance in the film, the piece was also presented in the Sascha Brastoff "Sculpture and Steel" exhibition (1955). In vintage fine condition. *Provenance:* The late Sascha Brastoff 1993 Estate sale. Comes with an LOA. **\$8,000 - \$12,000**



**892. ANNE FRANCIS (4) SPECIAL GLAMOUR PHOTOGRAPHS FOR *FORBIDDEN PLANET*, (1) WITH ROBBIE THE ROBOT.** (MGM, 1956) Collection of (4) gelatin silver glossy approx. 8 x 10 in. special production photographs featuring Anne Francis 3-including "Robbie the Robot" and 1-publicity portrait. With light toning and handling. In vintage very good to fine condition. **\$200 - \$300**

**893. No Lot.**



**894. GROUP OF (5) HORROR TITLE-LOBBY CARDS.** (ca. 1950s-1960s) Vintage (5) color 11 x 14 in. title-lobby cards for various horror and Sci-Fi films. Including *The Mole People*, *Curucu Beast of the Amazon*, *The Deadly Mantis*, *Monster on the Campus*, and *Gorgo*. General toning, light staining and some clean corner pinholes. In vintage very good condition. **\$400 - \$600**





895. *MAN OF A THOUSAND FACES* ADVANCE TREATMENT AND REVISED FINAL SCRIPT. (Universal, 1957) Vintage (2) script materials for *Man of a Thousand Faces* starring James Cagney. Including (1) bound and brad-ded 142-page treatment written by Ralph Wheelwright with a picture of Lon Chaney from *Laugh, Clown, Laugh*, undated and (1) studio bound and brad-ded 120+ multi-color revision page revised final screenplay written by Ivan Goff and Ben Roberts. Dated on the cover October 29th, 1956 and on the title page 11/5/56. Both scripts in vintage fine condition. \$300 - \$500



896. JAMES CAGNEY *MAN OF A THOUSAND FACES* LIFECAST. (Universal, 1957) Vintage original plaster and fiber-reinforced master positive cast of James Cagney for use by Bud Westmore's make-up department at Universal in making *The Man of a Thousand*

*Faces*. Full behind the ears ¾-casting of Cagney for his role as "Lon Chaney, Sr.". With integral mold dam surrounding the cast to aid in making negative impressions used for generating multiple positive castings used in sculpting the many prosthetics employed to represent famous monster faces created and worn by the legendary Chaney. With minute detail present including pores and bald cap edge visible in positive. Exhibiting minor cracking and production soiling. In vintage very good condition. \$800 - \$1,200



897. *INVASION OF THE SAUCER MEN* UNUSED FOLDED 3-SHEET POSTER. (AIP, 1957) Vintage 3-sheet approx. 41 x 81 in. poster for the B-movie Sci-Fi classic *Invasion of the Saucer Men*. With space monster art that pops in vivid colors. Folded as issued. Virtually unhandled. In vintage very fine condition. \$6,000 - \$8,000

898 - 899. No Lot.





**900. RODAN 1-SHEET POSTER.** (Toho/DCA, 1957) Vintage 1-sheet 27 x 41 in. poster for the Japanese monster movie *Rodan*. Depicting an early image of the flying monster and scenes of carnage and warfare. Retaining original folds with some cross fold separation, corner pinholes and a 1.5 in. tape-repaired tear at the top border. In vintage very good condition. **\$400 - \$600**



**903. THE KILLER SHREWS HALF-SHEET POSTER.** (McLendon Radio Pictures, 1959) Vintage 28 x 22 in. half-sheet poster for Sci-Fi B-movie *The Killer Shrews*. Normal folds. Exhibiting toning, handling, and craft tape on verso. In vintage good to very good condition. **\$300 - \$500**



**901. GROUP OF (9) HORROR AND SCI-FI LOBBY CARDS AND TITLE-LOBBY CARDS.** (ca. 1950s-1960s) Vintage (9) color 11 x 14 in. title-lobby cards for various horror and Sci-Fi films. Including (7) title-lobby cards for *I Bury the Living*, *The Return of Dracula*, *Blood of the Vampire*, *The Four Skulls of Jonathan Drake*, *The Leech Woman*, *4D Man*, and *The Electronic Monster*. (2) scene lobby cards for *The Giant Leeches* (signed on image by "Yvette Vickers") and *War of the Satellites*. General toning, light staining, pen notations to some rectos, tape remnants and some clean corner pinholes. In vintage good to very good condition. **\$300 - \$500**



**904. ISLAND OF LOST WOMEN VENITIA STEVENSON CAVE-WOMAN COSTUME.** (Jaguar Prod., 1959) Vintage Cavewoman costume worn by Veintia Stevenson as "Venus" in *Island of Lost Women*. Consisting of a 2-piece rough hewn, tan scanty dress and belt of knobby cotton fabric. With hook and eye closure on the left side. Retaining the internal "Warner Bros." bias label with handwritten, "V. Stevenson 9375 435". In production used fine condition. **\$300 - \$500**



**902. THE MUMMY ITALIAN REISSUE DUE-FOGLI POSTER FOR THE HAMMER FILMS VERSION.** (Hammer, 1959) Vintage Hammer Films 39 x 55 in. Italian due-fogli poster for *The Mummy* starring Christopher Lee. Folded as issued. Virtually unhandled. In vintage very fine condition. **\$300 - \$500**



**905. BLACK SUNDAY FRENCH AFFICHÉ POSTER.** (AIP, 1960) Vintage French affich  23 x 31.25 in. poster for the horror film *Black Sunday* ("Le Masque du D mon") starring Barbara Steele. Linen-backed with gentle restoration to correct folds. In vintage fine condition. **\$200 - \$300**



**906. FRONT DOOR TO NORMAN BATES' VICTORIAN HOME IN *PSYCHO*.** (Paramount, 1960) Walnut hardwood door from the creepy Victorian home of Norman Bates and his "mother" in the 1960 Alfred Hitchcock horror masterpiece *Psycho*. The massive door measures 111 x 46 x 2.2 in. with inset beveled glass window. This is the door installed in the studio set and used for shooting scenes of the Bates' home interiors as well as close entrance shots (the two-walled exterior façade of the Bates home was used for distant shots). Adding to the macabre nature of this piece, the owner of the Dallmann-Kniewel Funeral Home in Rib Lake, Wisconsin, purchased the *Psycho* door installing it at the front of his business. It was in Wisconsin where killer and body snatcher Ed Gein committed unspeakable acts that inspired Milwaukee author Robert Bloch to write the novel on which the film was based. The story of the funeral parlor with the *Psycho* door is featured in the book [Oddball Wisconsin: A Guide to 400 Really Strange Places](#). The door was modified for practical use yet remains in very good vintage condition. One of the most important Hitchcock relics one could ever hope to find. **\$20,000 - \$30,000**





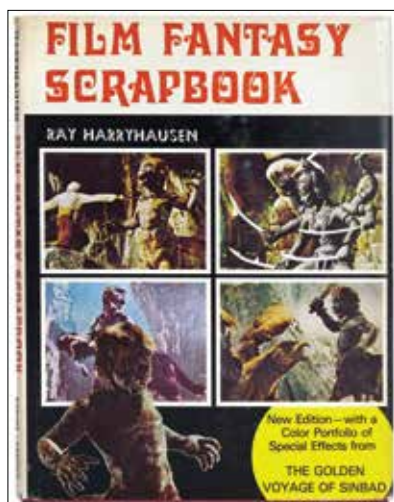
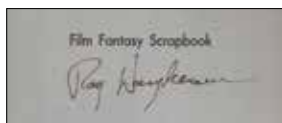


**907. RAY HARRYHAUSEN (17) STUDIO NEG-ATIVES OF STORYBOARD ART.** (ca. 1960) Collection of (17) 8 x 10 in. vintage studio black and white negatives of special effects sto-ryboards from Ray Harryhausen films, includ-ing *Jason and the Argonauts*, *Mysterious Island*, and *The 7th Voyage of Sinbad*. Just a few have masking for production use, otherwise very good to fine condition. **\$200 - \$300**

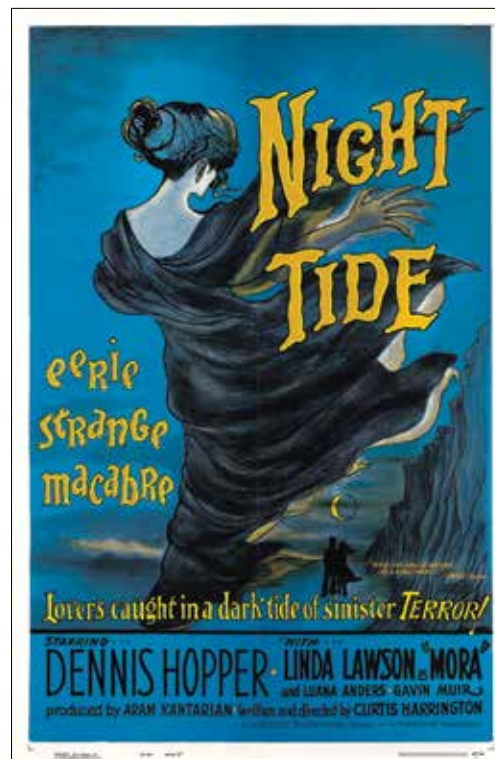


**909. RAY HARRYHAUSEN SCREEN-USED “FROZEN” SABER-TOOTHED TIGER FIGURE FROM SINBAD AND THE EYE OF THE TIGER.** (MGM, 1977) From master stop-motion animator Ray Harryhausen’s feature, *Sinbad and the Eye of the Tiger*. Consisting of a 10 x 5 x 4 in. plaster cast of a saber-toothed tiger, hand-painted in shades of ochre with ivory fangs. Seen on screen within the “Shrine of Arimaspi” in a block of cellophane ice. A central figure in the climactic scene when it metamorphoses into an animated tiger and fights the “Troglydte”, “Sinbad” and crew. Harryhausen presented this figure to his *Clash of the Titans* (1981) assistant animator Steve Archer as a lasting memento of their work together. Many of Harryhausen’s elaborate miniature settings were abandoned at various studios he worked in, destined to be destroyed like so many unwanted sets. Eventually, Archer gifted this item to Mike Hankin, author of *Ray Harryhausen: Master of the Majicks* trilogy of books. This key figure comes directly from the collection of Hankin. Items so closely associated with Harryhausen seldom if ever appear on the market. Exhibiting minor chips to the paint surface and a glossy patch from glue remnants on the upper left ear area and remains in vintage, production-used very good condition. **\$3,000 - \$5,000**

**Lot 908 has been withdrawn.**



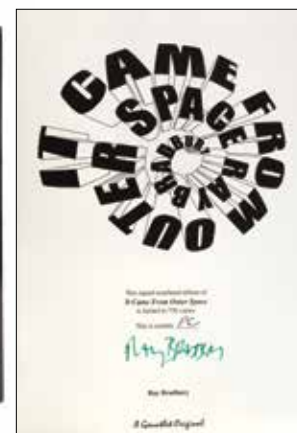
**910. FILM FANTASY SCRAPBOOK SIGNED BY RAY HARRYHAUSEN.** (1972) Hardbound 142-page edition of Ray Harryhausen's *Film Fantasy Scrapbook* published by A. S. Barnes in 1972. Measuring a large 12 x 8.9 in., the book is filled with graphic images and information on Harryhausen's illustrious career as a master stop-motion animator and movie FX innovator. Signed in black ink on the title page, "Ray Harryhausen". In vintage fine condition. \$200 - \$300



**912. NIGHT TIDE 1-SHEET POSTER.** (AIP, 1961) Vintage 27 x 41 in. "Style B" 1-sheet poster (dated 1963) for the eerie thriller *Night Tide* starring Dennis Hopper. Folded as issued. Retaining vibrant color. In vintage fine condition. \$600 - \$800



**911. THE TIME MACHINE HALF-SHEET POSTER STYLE A.** (MGM, 1960) Vintage 28 x 22 in. half-sheet "Style A" poster for the time travel Sci-Fi classic *The Time Machine*. Based on the novel by H.G. Wells. Normal folds. With light toning and general handling. In vintage very good condition. \$400 - \$600

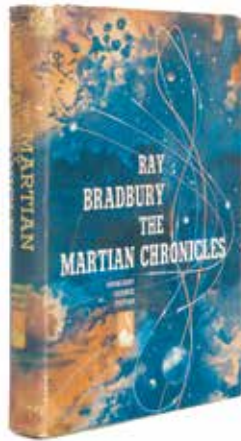
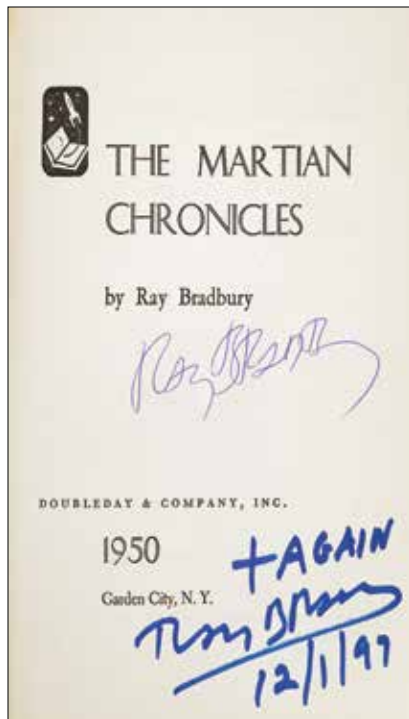


**913. IT CAME FROM OUTER SPACE LIMITED EDITION HARDCOVER SIGNED BY RAY BRADBURY.** (2004) Limited 750-edition hardbound 10.75 x 11.25 in. *It Came from Outer Space* by Ray Bradbury published by Gauntlet Publications, 2004. Containing 430+ pages of essays, printed drafts, reminiscences and correspondence relating to the Sci-Fi film and the making of *It Came from Outer Space* (1953). Numbered as "PC" (Presentation Copy). Signed on the title page in green ink, "Ray Bradbury" and signed and inscribed again on free end paper, "Marc!!! It Came from Outer Space enjoy! Ray Bradbury May 04". Retaining dust jacket featuring a Ray Bradbury original painting. In vintage very fine condition. \$300 - \$500

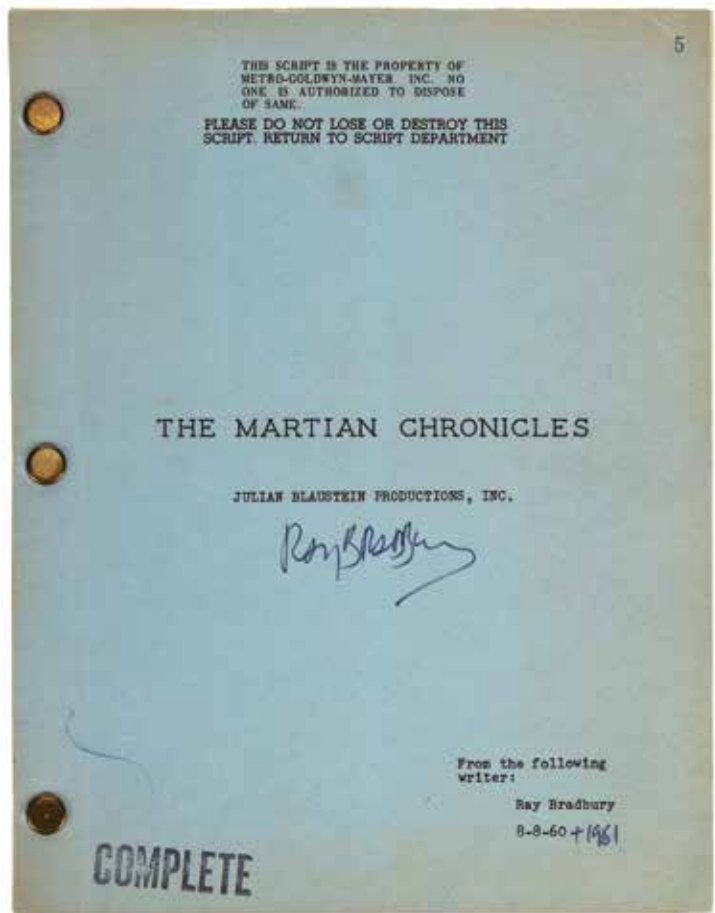


**914. RAY BRADBURY SIGNED PERSONAL LETTER DISCUSSING THE TWILIGHT ZONE.** (ca. 1960s) Typed letter signed "Ray Bradbury" on his Cheviot Hills home 8.5 x 11 in. letterhead stationery with an image of a whimsical house cross-section. To "Marc Scott Zicres", Bradbury writes, in part: "I would prefer not to write or talk much about *The Twilight Zone* or my stories. The series is over and done, my work for it stands on its own..." With pencil addition in first sentence and signature at bottom of text. Upper left corner loss. Minor even toning. In overall vintage very good condition. \$400 - \$600

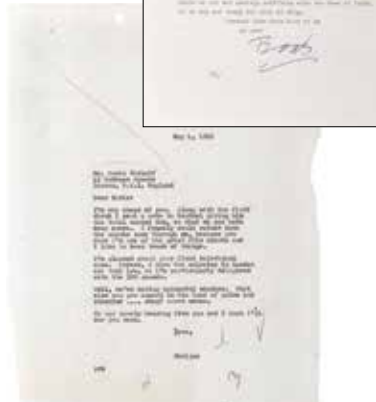




**915. THE MARTIAN CHRONICLES FIRST EDITION SIGNED BY RAY BRADBURY.** (1950) Hardcover 1st edition copy of *The Martian Chronicles* by Ray Bradbury, published by Double Day and Company, Inc., 1950. Signed twice on the title page, "Ray Bradbury" and "+Again, Ray Bradbury 12/1/97". Retaining original dust jacket with some wear to spine edges. Board and cloth book cover and content remain in vintage very fine condition. **\$1,500 - \$2,500**



**916. RAY BRADBURY SIGNED THE MARTIAN CHRONICLES PREPRODUCTION SCRIPT.** (MGM, 1960s, unproduced) Vintage studio bound and bradded 178-page complete script for *The Martian Chronicles* written by Ray Bradbury as adapted from his Sci-Fi anthology. Signed three times, once on the cover, "Ray Bradbury", once on the title page "Ray Bradbury, MGM 1960+1961", and once on a second title page, "Ray Bradbury, MGM 1963". MGM bought the rights to the property in 1960 and Bradbury obviously adapted the work to screenplay. Unfortunately, no production was ever made. This is a rare vintage copy of the unproduced script. With minor staining to covers and interior title pages. In vintage fine condition. **\$4,000 - \$6,000**



**917. BORIS KARLOFF CORRESPONDENCE COLLECTION INCLUDING (2) TYPED LETTERS SIGNED BY KARLOFF.** (1962) Collection of (5) pieces of correspondence between horror icon Boris Karloff and legendary Hollywood agent Monique James. Including (2) typed letters signed by James regarding Karloff's work in his first TV show in England 1-dated May 4, 1962 and 1-dated August 9, 1962, (1) telegram congratulating Karloff on a show in NYC dated March 12, 1962, (1) 7 x 5.25 in. incomplete note to James regarding tax info signed, "Boris" and (1) 7 x 9.5 in. typed letter on "43, Cadogan Square, London, S.W.1" stationery dated April 28, 1962 in which Karloff writes, in part: "...I wonder if you would send a copy or rather a separate note of the total amount due from Thriller to Renthal then he can keep score at his end as the loot comes in...I have done my first TV show just yesterday. Half hour, live, or rather, taped, The Dickie Henderson show, a nice popular innocuous family show on ITV. For L500...We miss you very much and that wonderful crowd who were on Thriller. It couldn't have been a happier engagement. Evie joins me in much love as ever," signed boldly in blue ink, "Boris". Pages exhibit some age. Both Karloff-signed letters bear punch holes at the top. In overall vintage very good condition. **\$300 - \$500**



**918. THE PHANTOM OF THE OPERA (4) TYPED-MANUSCRIPT TREATMENTS AND OUTLINES FOR THE HAMMER FILMS PRODUCTION.** (Hammer, 1962) Collection of (4) studio bound and bradded scripts for the Hammer production of *The Phantom of the Opera* starring Herbert Lom. Including (1) typed and hand annotated 59-page treatment dated August 5, 1955 written by Inez Cocke in Universal wrapper, (1) typed and hand annotated 57-page rough treatment dated June 23, 1955 written by Franklin Coen, (1) 44-page story outline dated March 15, 1957 written by Franklin Coen in Universal wrappers, and (1) typed and copiously hand annotated 45-page rough treatment dated February 13, 1957 written by Franklin Coen. All in vintage very good to fine condition. **\$200 - \$300**



**919. THE THREE STOOGES IN ORBIT TITLE ART.** (Columbia, 1962) Hand-painted, title card accomplished in white gouache on 14 x 20 in. black illustration board. The card features the graphic movie logo title and production information below the title. Minor chipping to edges, mounting tab remnants on upper edge and some bumping to corners. Overall, in vintage very good condition. **\$300 - \$500**



**922. LEGENDARY MAKEUP ARTIST WILLIAM TUTTLE PERSONAL ARCHIVE OF (150+) PHOTOS.** (ca. 1960s) 20-page 10 x 13 in. scrapbook collection in vintage color and black & white photographs ranging in size from 3.5 x 3.25 in. to 3.25 x 5 in. which includes (45+) 2.5 in. square negatives highlighting some of Tuttle's groundbreaking work. Including images from *7 Faces of Dr. Lao*, *The Twilight Zone*, *Same Time Next Year*, *Alice in Wonderland* and more. Featuring creature and character makeups, old age, portraiture, and life size figures. Of particular interest are *Twilight Zone* makeups from episodes, "The After Hours" with Anne Francis' mannequin likeness and "Long Live Walter Jameson" with Kevin McCarthy's extreme old age prosthetic makeup, which are rarely if ever seen in vivid color. In vintage fine condition. **\$400 - \$600**



**920. THE BIRDS FOUR-PANEL POSTER.** (Universal, 1963) Vintage large French 4-panel approx. 92 x 116 in. poster for Alfred Hitchcock's *The Birds*. Featuring a full body image of Hitch hovering over a close-up of birds attacking screaming Tippi Hedron. Folded as issued with weakness in folds and minor intersection separation. Colors remain vivid and bright. In overall, vintage very good condition. **\$600 - \$800**



**921. QUEEN OF BLOOD SPECIAL OVERSIZE POSTER.** (AIP, 1966) Vintage special oversize 58.5 x 39.5 in. poster on heavy paper for *Queen of Blood* starring Florence Marly as the "Alien Queen". Brightly colored sensational artwork. With creases on the surface and edge wear to the borders. Handling overall. Small tear with tape repair in top border not affecting the art. Originally from the collection of Forrest J Ackerman, displayed in "Grislyland", the basement below his "Ackermuseum" of Sci-Fi, Fantasy and Horror. In vintage very good condition. **\$200 - \$300**



**923. ONE MILLION YEARS B.C. 1-SHEET POSTER.** (Hammer, 1966) Vintage original 30 x 40 in. bus shelter poster for *One Million Years B.C.* featuring iconic sexy cavewoman Raquel Welch. Printed on heavy paper. Exhibiting minor creases and a 1 in. tear in upper left border not affecting the art. With writing in upper and lower marginal border. In vintage very good to fine condition. **\$400 - \$600**



# PLANET OF THE APES



**924. FULL SCALE ICONIC “LAWGIVER” PROP  
FROM THE *PLANET OF THE APES*. (TCF, 1968)**

Pulled directly from molds cast from the actual original screen used figure and constructed to the exacting standards by the Academy Award winning special effects company KNB EFX GROUP. The “Lawgiver” is an important central orangutan prophet deity in the *Planet of the Apes* franchise appearing in the form of this towering 18 foot tall statue in both *Planet of the Apes* and *Beneath the Planet of the Apes*. This large set piece prop is cast in hollow fiberglass shell pulled from the resulting corrected molds, studio finished and expertly painted to be a precise replica of the original, but with even finer, more durable and seamless presentation. The quality not only mirrors the original but surpasses it in quality of detail and construction. With sandstone finish, measuring 18 feet tall and 51 x 44 in. at the base with integral table and scattered scrolls. In very fine condition. **\$15,000 - \$20,000**

925 - 927. No Lot.



**928. PLANET OF THE APES GORILLA COSTUME ON FIGURE.** (TCF, 1967) Collection of costume pieces for a "Gorilla Soldier" from *Planet of the Apes* on life size 67 in. tall x 28 in. wide character display figure mounted to a 23.5 in. diameter round base. Includes (1) screen-used aubergine colored long-sleeved denim shirt and (1) screen-used purple leather sleeveless tunic with snaps over zippered front closure retaining the internal "Western Costume" bias label typed, "2954-1". With fully finished silicone gorilla mask with fully punched wig and hair and prosthetic grade glass eyes along with matching pants, boots, gloves and 35 in. long rubber rifle replicas added to complete the impressive display. Vest shows some abrasions to leather, otherwise original garments are in production used fine condition. **\$4,000 - \$6,000**



**929. LINDA HARRISON (4) GLAMOUR PHOTOGRAPHS INCLUDING "NOVA" FROM PLANET OF THE APES.** (TCF, 1967) Vintage original (4) gelatin silver glossy 8 x 10 in. glamour photographs of actress Linda Harrison. Including a production photograph of Harrison as "Nova" from *Planet of the Apes*, as well as portraits of Harrison in skimpy swimwear and evening dress. Also includes (1) vintage

20th Century 3-page 8.5 x 11 in. stapled copy press release containing a biography of Harrison and (1) 1-page typed 8.5 x 5.5 in. 20th Century Fox inter-office memo discussing Harrison. Photos exhibit minimal signs of handling. In vintage very good to fine condition. **\$200 - \$300**



**930. BARBARELLA ITALIAN 2F POSTER.** (Dino De Laurentiis, 1968) Vintage Italian 39 x 54 in. 2F poster for Jane Fonda's sexiest and most popular film *Barbarella*. Linen-backed with minimal retouching, generally fine condition. **\$400 - \$600**



**931. 2001: A SPACE ODYSSEY MIDGET WINDOW CARD.** (MGM, 1969) Vintage original 9 x 14.5 in. midget window card for the Cinerama roadshow release of *2001: A Space Odyssey*. Featuring classic moon base artwork by Robert McCall. With blank playdate section, some marginal creasing. Otherwise, in vintage fine condition. **\$200 - \$300**





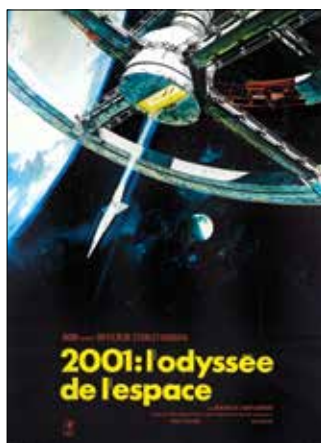
**932. 2001: A SPACE ODYSSEY 70MM RELEASE 1-SHEET POSTER.** (MGM, 1969) Vintage U.S. 27 x 41 in. 1-sheet poster for the original 70mm release of director Stanley Kubrick's sci-fi masterpiece *2001: A Space Odyssey*. Featuring Pan Am space shuttle artwork by Robert McCall. Linen-backed with modest retouching to fold and un-printed background. In fine condition. **\$600 - \$800**



**936. 2001: SPACE ODYSSEY 1-FOLIO POSTER.** (MGM, 1969) Vintage printed image 28 x 39.25 in. color poster from *2001: A Space Odyssey*. Featuring the unforgettable Kier Dullea "Dr. David Bowman" space walk scene. With handling and minor creasing. No printing information on the poster. In vintage very good to fine condition. **\$600 - \$800**



**933. 2001: A SPACE ODYSSEY PROGRAM.** (MGM, 1968) Color 24-page premiere program for Stanley Kubrick's Sci-Fi masterpiece, *2001: A Space Odyssey*. Profusely illustrated, the program features spectacular oversized production images preserving the aspect ratio of the Super Panavision 70mm film. In very good to fine condition. **\$200 - \$300**



**937. 2001: A SPACE ODYSSEY FRENCH ONE-PANEL POSTER.** (MGM, 1968/ R. ca. 1970s) French 47 x 63 in. grande-format poster for the ca. 1970s reissue poster for the Stanley Kubrick Sci-Fi masterpiece *2001: A Space Odyssey*. Folded as issued. Vivid colors. In overall fine to very fine condition. **\$200 - \$300**



**934. 2001: A SPACE ODYSSEY ITALIAN FOTO-BUSTA POSTER FOR 1ST CINERAMA RELEASE.** (MGM, 1969) Vintage Italian 18 x 27 in. foto-busta for the Italian Cinerama premiere of *2001: A Space Odyssey*. Featuring moon base artwork by Robert McCall. Linen-backed with moderate retouching. In fine condition. **\$200 - \$300**



**935. 2001: A SPACE ODYSSEY FRENCH ONE-PANEL POSTER.** (MGM, 1968/R ca. 2001) Vintage French 47 x 63 in. grande-format poster for the ca. 2001 reissue poster for the Stanley Kubrick Sci-Fi masterpiece *2001: A Space Odyssey*. Folded as issued. With pinholes in corners. Vivid colors. In overall very good condition. **\$200 - \$300**



**938. 2001: A SPACE ODYSSEY "STAR CHILD" REISSUE POSTER.** (MGM, 1968/R-1974) Vintage 27 x 41 in. 1-sheet poster for the re-release of *2001: A Space Odyssey*. Featuring iconic "star child" artwork. Folded as issued. In virtually unhandled very fine condition. **\$200 - \$300**





**939. U.S. RELEASE POSTER ARTWORK FOR *GODZILLA vs. THE SMOG MONSTER*.** (Toho, 1971) Vintage original spectacular poster art painting accomplished in gouache on 39 x 30 in. illustration board for *Godzilla vs. The Smog Monster*. Dramatic artwork depicts the very best of Kaiju subject matter: Giant creatures, including the great "Godzilla" and "Smog Monster", decimating a metropolis and attacking fleeing citizens while an impotent military intervenes. With great detail and flourish. Unsigned. With toning and foxing to the margins of the board, not affecting the artwork. With tape remnants on the verso. In vintage fine condition. **\$4,000 - \$6,000**



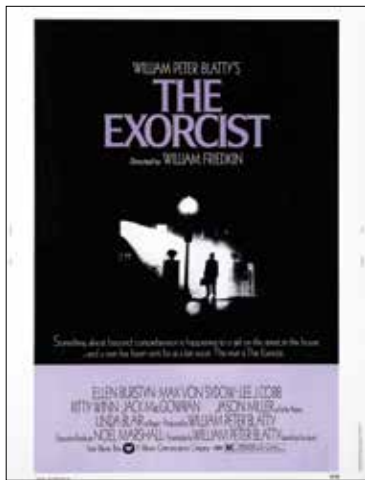
**941. *ROSEMARY'S BABY* POLISH LINEN BACKED ONE-SHEET POSTER.** (Paramount, 1968) Vintage original Polish 27 x 37 in. one-sheet poster for Roman Polanski's horror masterpiece *Rosemary's Baby*. Featuring artwork of a woman, draped in red caul, holding a mysterious hooded infant. Linen-backed with only minor restoration. In very fine condition. **\$300 - \$500**

**940. *HOUSE OF DARK SHADOWS* FRENCH GRANDE-FORMAT POSTER.** (MGM, 1970) Vintage French approx. 46 x 63 in. 1-panel poster for *House of Dark Shadows* with scary, sexy Bussenko art. Normal folds, in vintage fine condition. **\$200 - \$300**



**942. *VAMPIRELLA* (5) VINTAGE MAGAZINES INCLUDING #4.** (ca. 1970s-1980s) Collection of (5) vintage Vampirella magazines from Warren Publishing. Including issues 10, 26, 55, and 97. Also includes the rare issue 4, which features the Bode/Jones cover art. With minor spidering to spines. In overall, vintage very good to fine condition. **\$200 - \$300**





**943. *THE EXORCIST* BUS SHELTER POSTER.** (Warner Bros., 1973) Vintage U.S. 30 x 40 in. bus-shelter display poster for *The Exorcist* in its original rolled, unabused state. Very fine condition. **\$200 - \$300**



**944. *THE EXORCIST* ORIGINAL SCRIPT WITH ACCOMPANYING VINTAGE AUDIO REEL FROM VOICE ACTOR KEN NORDINE.** (Warner Bros., 1973) Studio-bound and bradded, production-used script for *The Exorcist*. 137-page script in red paper cover with gold gilt "The Exorcist" on the front. Dated on the interior title page December 1972 and inscribed and signed by hand in blue ink, "Sweet Dreams Linda Blair". Accompanied by a reel-to-reel 7-1/2 IPS tape from Ken Nordine, contributing voice actor for the film as well as Linda Blair's ("Regan MacNeil") vocal coach. The tape contains 41 audio tracks of the ultimate sound-designed scenes from the film, alternate takes, as well as individual demonic voices and sound FX elements that would have been composited to make up the nightmarish sound design for the film. The unique tape has been professionally transferred to a single digital copy also provided to the buyer on a CD. Also includes a typed Ken Nordine partial Scene List with handwritten, "Friedkin - Exorcist - Warner Bros." Tape comes in original Nordine Group box. Script cover exhibits some edge chipping. Content in vintage very good condition. **\$600 - \$800**



**945. MENTOR HUEBNER CONCEPT ART FOR *SOYLENT GREEN*.** (MGM, 1973) Vintage original large concept sketch from the dystopian Sci-Fi film, *Soylent Green*, accomplished in charcoal and pencil on 39.5 x 21.5 in. vellum tipped to 40 x 24 in. backing board by revered artist and illustrator Mentor Huebner. Depicting a barren urban landscape with desperate citizens walking into a tunnel. The incredibly detailed sketch exhibits minor edge wear. Signed by the artist in the lower right margin, "Mentor Huebner". In fine condition. **\$800 - \$1,200**



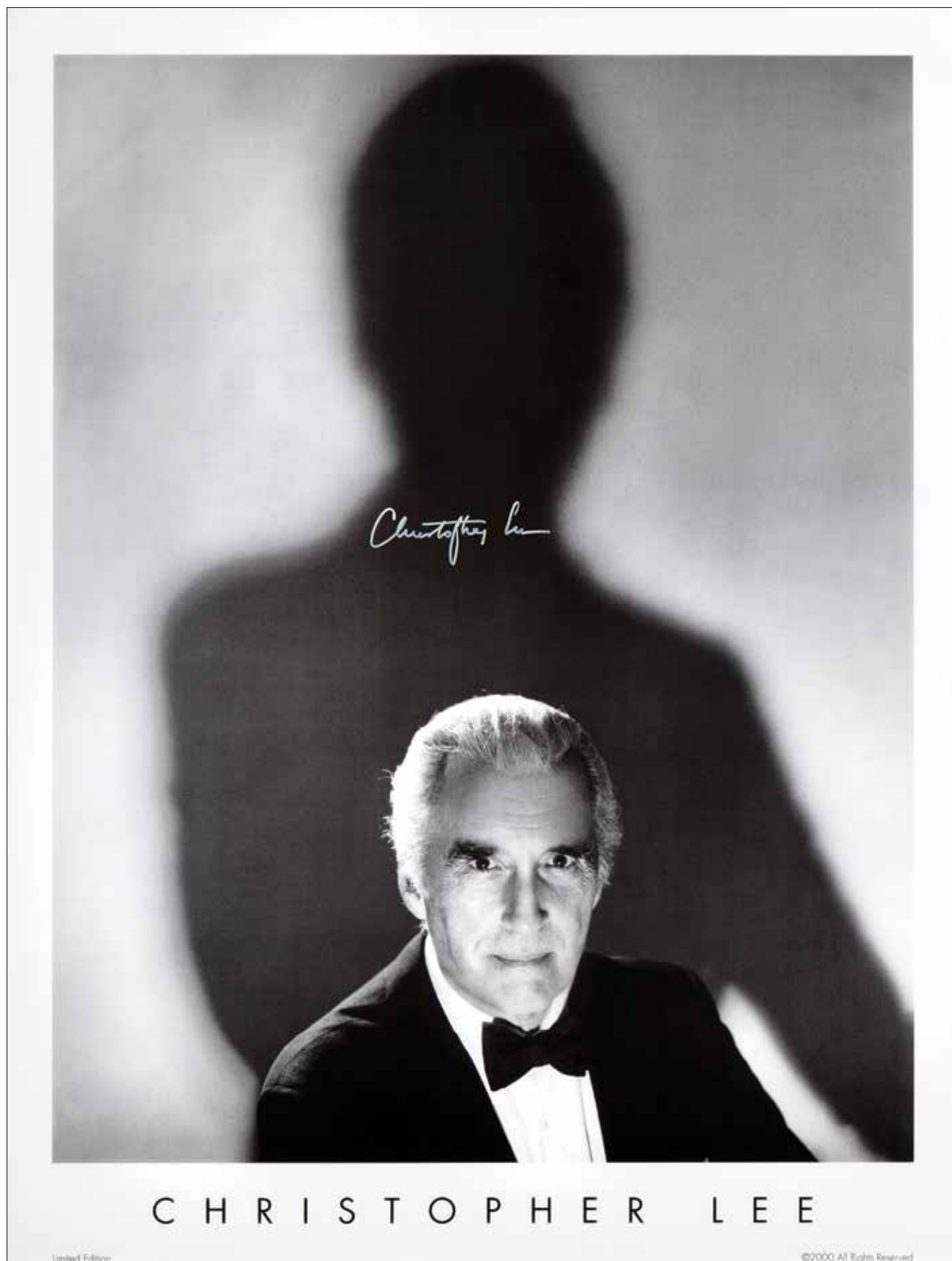
**949. *YOUNG FRANKENSTEIN* ONE-SHEET POSTER.** (TCF, 1974) Vintage U.S. 27 x 41 in. B-style 1-sheet poster for Mel Brooks' *Young Frankenstein*. Featuring artwork by John Alvin. Normal folds with only a tiny trace of wear. In fine to very fine condition. **\$200 - \$300**



**950. *THE SHINING* (32) TRANSPARENCIES INCLUDING KUBRICK DIRECTING.** (Warner Bros., 1980) Vintage original (32) studio-stamped 2 x 2 in. Kodachrome color slide transparencies from Stanley Kubrick's film adaptation of Stephen King's *The Shining*. Including images of cast and crew from the film and behind the scenes with (4) of Kubrick directing. In vintage very fine condition. **\$300 - \$500**



**951. SIR CHRISTOPHER LEE LONG OVERCOAT FROM *TO THE DEVIL A DAUGHTER*.** (Hammer, 1976) Vintage overcoat worn by horror icon Christopher Lee "Father Michael" in *To the Devil a Daughter*. Consisting of a charcoal gray wool floor-length, standing collar Priest's robe with two slash pockets and button front closure from floor to collar. With gray lining and retaining internal "Berman + Nathans" bias label with typed, "Christopher Lee. 9897. T. T. D.A. D." In vintage very fine condition. **\$1,000 - \$1,500**



**952. SIR CHRISTOPHER LEE (300) LIMITED EDITION OVERSIZE HAND-SIGNED LITHOGRAPHIC PORTRAITS.** Massive collection of (300) deluxe 19 x 25 in. lithographic prints on heavy stock paper of legendary actor Sir Christopher Lee, star of numerous Hammer horror films, *The Lord of the Rings* trilogy, the *Star Wars* franchise and many more. From an original series of 500 prints personally signed by Lee at his home in London in 2000. Each print includes an individually numbered COA. All in unhandled, very fine condition and ready for framing. **\$10,000 - \$15,000**

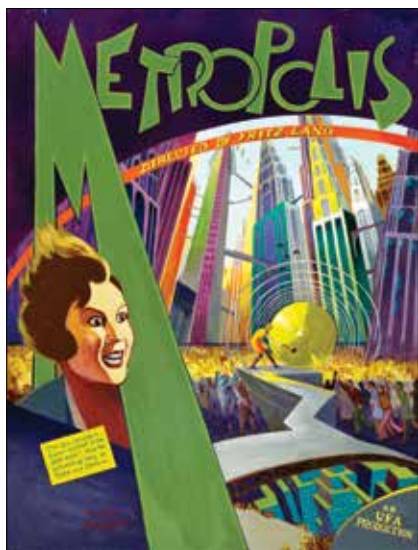


The following (7) lots come from the collection of Horror, Sci-Fi and Fantasy maven Forrest J Ackerman from his legendary "Ackermuseum" in Hollywood. Ackerman commissioned painter Anton Brzezinski to recreate dozens of his favorite pulp covers and artworks as well as original pieces. These paintings were gifted from "Forry" to his longtime friend and Academy Award nominated actress Candy Clark.

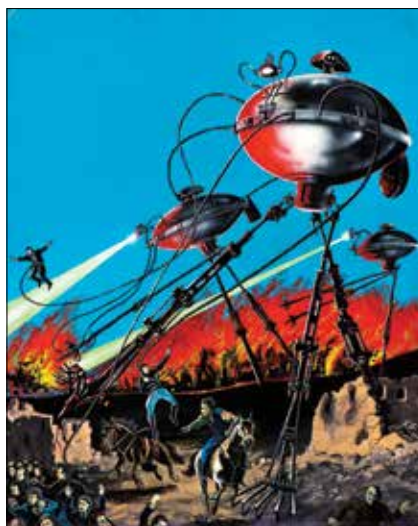


**953. FORREST J ACKERMAN COLLECTION OF (4) MEMORABILIA SOME SIGNED TO CANDY CLARK.** (ca. 1990s) Collection of (4) memorabilia including (1) signed copy of the 1991 out-of-print "Famous Monster" inscribed, "Candy a real sweetie", (1) Signed color photo of Ackerman inscribed, "When this you see, remember me: Your 79-year-old fan", (1) issue #209 Famous Monsters magazine and (1) promotional, foldout flyer for the never-realized "Classic Sci-Fi & Fantasy" magazine.

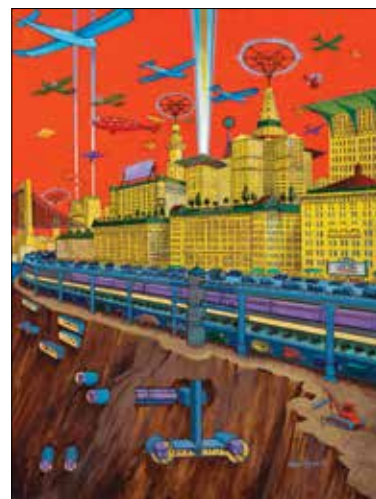
Accompanied by the original transmittal envelope with Ackerman's address label. In vintage very good condition. **\$200 - \$300**



**954. METROPOLIS ORIGINAL ANTON BRZEZINSKI PAINTING FOR FORREST J ACKERMAN.** (1992) Accomplished in acrylic on 18 x 24 in. artists' board, the painting depicts a recreation of a vintage ad for Forrest's favorite Sci-Fi film, Fritz Lang's *Metropolis*. Signed by the artist in the lower right corner. **\$300 - \$500**



**955. WAR OF THE WORLDS ORIGINAL PAINTING BY ANTON BRZEZINSKI FOR FORREST J ACKERMAN.** (ca. 1980s-1990s) Accomplished in acrylic on 16 x 20 in. artists' board, the painting depicts a scene from H.G. Wells' *War of the Worlds* in which deadly Martian war machines destroy an Earth city. Unsigned. **\$300 - \$500**



**956. CITY OF THE FUTURE ORIGINAL ANTON BRZEZINSKI PAINTING FOR FORREST J ACKERMAN.** (1993) Accomplished in acrylic on 18 x 24 in. artists' board, the painting depicts a futuristic city composed of images and structures originally created by Forrest's favorite pulp artist Frank R. Paul. Signed by the artist "Brzezinski" in the lower right hand corner. **\$300 - \$500**



**957. LARGE ORIGINAL PAINTING OF FRANK R. PAUL SURROUNDED BY HIS CREATIONS BY ANTON BRZEZINSKI FOR FORREST J ACKERMAN.** (ca. 1990s) Accomplished in acrylic on 24 x 36 in. stretched framed canvas, the painting depicts Frank R. Paul sketching, surrounded by famous images from his works. Signed by the artist "Brzezinski" in the lower left. **\$600 - \$800**

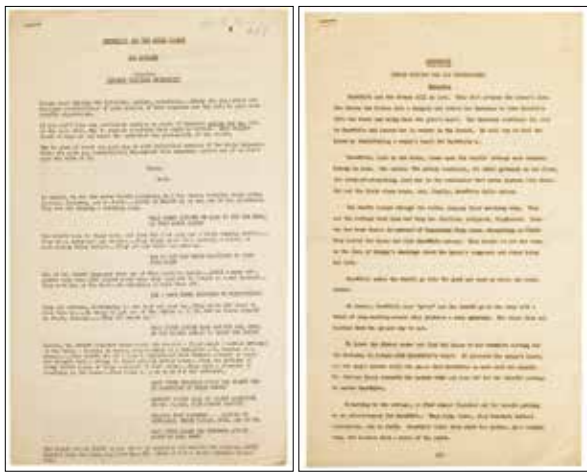


**958. LARGE ORIGINAL SCI-FI PULP IMAGES PAINTING BY ANTON BRZEZINSKI FOR FORREST J ACKERMAN.** (1991) Accomplished in acrylic on 30.75 x 42 in. stretched canvas, the painting depicts famous images from Forrest's favorite vintage Sci-Fi works found pulps like *Amazing Stories*. Signed by the artist "Brzezinski" in the lower right corner. **\$600 - \$800**

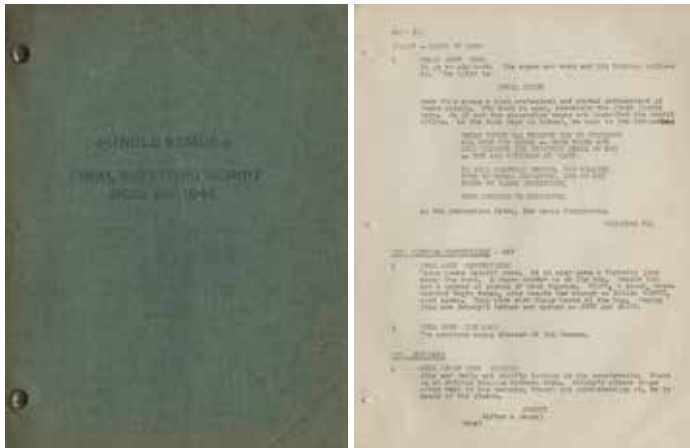


**959. ALIEN CITY ORIGINAL ANTON BRZEZINSKI PAINTING BASED ON THE WORK OF FRANK R. PAUL FOR FORREST J ACKERMAN.** (1991) Accomplished in acrylic on 16 x 20 in. artists' board, the painting depicts an alien city populated by images, structures and characters originally created by Forrest's favorite pulp artist Frank R. Paul. Signed by the artist "Brzezinski" in the lower left hand corner. **\$300 - \$500**





**960. SNOW WHITE AND THE SEVEN DWARFS (3) ADVANCE TENTATIVE SCRIPT AND STORY OUTLINES.** (1934) Vintage original (3) early developmental story synopsis for the ultimate screenplay of Disney's breakthrough animated feature *Snow White and the Seven Dwarfs*. Including (1) 8.5 x 14 in. 18-page "Tentative Outline" dated 10-22-34 with "Cast of Characters" and other scenic headings throughout. "Dick Humor" handwritten in blue pen on the upper left corner of the cover page, stapled three times on the spine, (1) 8.5 x 14 in. 7-page "Brief Outline For Gag Suggestions", dated November 6, 1934, outlining visual ideas and assigning physical characteristics to the "Dwarfs", stapled once in the upper right corner and with pencil annotations in an unknown hand and (1) 8.5 x 14 in. 4-page titled "Gag Outline/Dwarfs Discover Snow White" dated November 19, 1934 containing instructions like, "Please read through the following outline, carefully....Study the gag action and dialog possibilities of each section in the sequence and try hard to give some helpful suggestions..." Stapled once in the upper left corner and with "Dick Humor" handwritten in blue pen on the upper right corner of the outline cover page. All in vintage, good condition. **\$800 - \$1,200**



**961. SONG OF THE SOUTH FINAL SHOOTING SCRIPT UNDER WORKING TITLE UNCLE REMUS.** (Walt Disney Prod., 1946) Vintage studio bound and bradded 94 multi-color revision page final shooting script for *Song of the South* (working title: "Uncle Remus"). Written by Dalton S. Raymond and Morton Grant based on an original story by Raymond. Dated on the cover December 29, 1944 and on the title page December 28, 1944 with later revision pages. With cover toning. Content remains in vintage very good to fine condition. **\$800 - \$1,200**



**962. "MICKEY MOUSE" EARLY LARGE CLOTH AND FELT DOLL.** (ca. 1930) Vintage early stuffed fabric "Mickey Mouse" doll. Measuring 17.5 x 6 in. dressed with red felt pants with buttons and shoes and thread-stitched features. Felt pie eyes and signature white gloves. Retaining its fabric tail. Exhibiting age, wear to felt components and some soiling. Repair to torn right under arm. Considering its age and materials, in vintage very good condition. **\$600 - \$800**



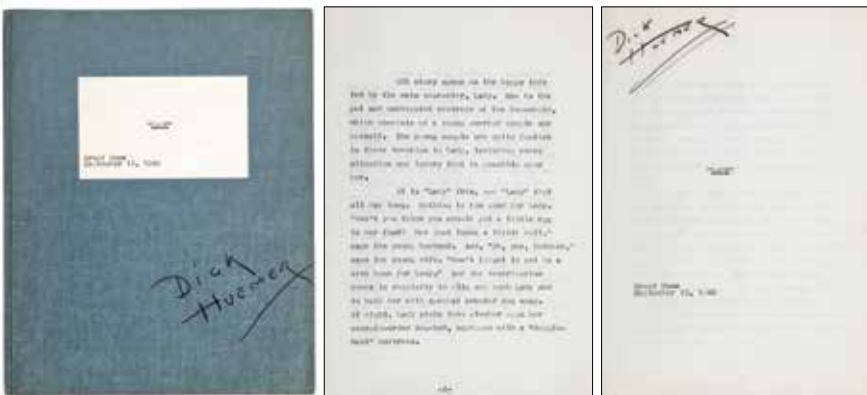
**963. THE MICKEY MOUSE CLUB (3) VINTAGE "MOUSEKETEER" JACKETS.** (ABC TV, 1955-1959) Collection of vintage (3) Mouseketeer navy blue Shanhouse brand nylon show jackets with brick patterned lining and zipper front closures worn by the cast of *The Mickey Mouse Club*. Including (1) plain jacket with "Darlene" written on interior maker's label, (1) with Mickey Mouse Club embroidered patch marked, "Johnny" on the interior maker's label, and (1) with clip on bow tie marked "Mike Smith" on interior maker's label. All exhibiting patch fading to shoulders, collars and sleeves. With some rubbing to surfaces. In overall, vintage good condition. Accompanied by 2-(for the Johnny and Mike jackets) Disney COAs. **\$1,000 - \$1,500**

964. No Lot.





**965. WALT DISNEY PERSONAL ALBUM OF (42) RARE OVERSIZE CUSTOM PHOTOGRAPHS.** (Walt Disney, ca. 1955) Linen-board scrapbook-album of (42) approx. 11 x 14 in. rare custom (40) gelatin-silver double-weight and (2) Kodacolor photographic prints of Walt Disney, nearly all mounted to recto side of each album leaf. An amazing archive of custom and never-before-seen photographs of Disney at his studio, touring *Disneyland* and many of its attractions near the time of its opening, and at home. A thorough mix of posed portraits and candid including his family members, park technicians, and attendees, even including two of Disney enjoying a dip in the pool. Most if not all are presumed unpublished, for Disney's personal archive. (There appear to be two duplicate images included which are merely exposure or formatting variants). A remarkable rarity from both Disney and Disneyland history, almost certainly unique. Entire collection remains beautifully archived in vintage fine condition, apart from (5) loose prints laid in at front, which show minor handling. **\$3,000 - \$5,000**



**966. LADY AND THE TRAMP 1ST TYPED CARBON MANUSCRIPT TREATMENT.** (Disney, 1955) Vintage bound and bradded 25-page treatment for *Lady and the Tramp* (working title: "Lady"). Credited to "Grant Hume", a portmanteau alias used by Disney writing and animation duo Joe Grant and Dick Huemer. Dated on the cover and title page September 11, 1940. The final page, titled "Hunches after discussion of first 'Lady' outline with Walt", details potential plot additions and revisions, in part, "*Gabby salesman demonstrates fancy muzzles for Lady, who has been taken to pet store for that purpose by the motherin law [sic] who has sold the husband the idea of muzzling Lady after cats have framed that they have been bitten by her*". With co-writer "Dick Huemer's" name

handwritten in grease pencil on the cover and title page, and a hand-drawn sketch of a St. Bernard in pencil on the verso of page 24. Light toning to edges of cover and content. In vintage fine condition. **\$300 - \$500**



**967. WALT DISNEY SIGNED PHOTOGRAPH TO SAL MINEO.** (ca. 1958) Vintage gelatin silver oversize 11 x 13.75 in. double-weight photographic portrait on textured paper of Walt Disney. Inscribed to the right of image in black ink in Disney's bold trademark lettering style, "To Sal Mineo, with all the best, Walt Disney. Mineo starred in the 1958 Disney live-action feature *Tonka*. In vintage fine condition. **\$3,000 - \$5,000**



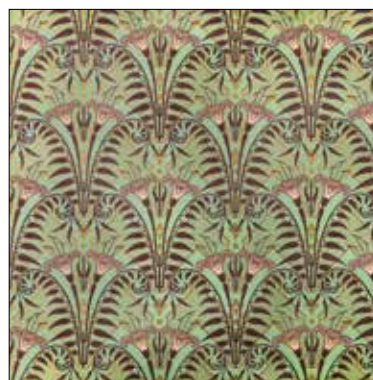
**969. WALT DISNEY WORLD "JUNGLE CRUISE" ATTRACTION SAFARI HAT FROM ANIMATRONIC FIGURE ON TREED BY A RHINO.** (1955-present) Vintage weather-proofed oiled

canvas hat worn by one of the animatronic figures in "The Jungle Cruise" attraction in Adventure Land, in Disneyland. The 10 x 13.5 in. hat is seen in the tableau in which a safari party has been chased up a tree by an African rhino. Exhibiting wear from the elements. Retaining shape and color. Props of any kind from the park are extremely hard to come by. In vintage very good condition. **\$300 - \$500**



**968. DISNEYLAND "JUNGLE CRUISE" ATTRACTION SHRUNK-EN HEAD PROP.** (1955-present) Vintage prop shrunk-en head from "The Jungle Cruise" attraction in Adventure Land, in Disneyland. The 5.25

x 3.25 in. face is constructed of cast rubber with eyes and mouth features sewn shut with brown floss. Visible when headhunter "Trader Sam" appears holding a handful of shrunk heads on the banks of the river and the subject of one of the age old gags from the tour spiel, "Business has been shrinking lately, so this week only, Sam's offering a two-for-one special: two of his, for one of yours!" No back of head. Props of any kind from the park are extremely hard to come by. In vintage very good condition. **\$600 - \$800**



**970. DISNEYLAND "HAUNTED MANSION" ATTRACTION FOYER WALLPAPER.** (1969-present) Vintage original foyer wallpaper from the "Haunted Mansion" attraction in New Orleans Square, in Disneyland. A 26.75 square segment of sea foam green wallpaper screened with gold, maroon and rose-colored funeral lily motif. This is the wallpaper that guests encounter when they first step through the doors of the mansion, in the antechamber preceding the stretching room. Framed in appropriate ornate 30.25 in. square gold gilt frame. Material of any kind from the park are extremely hard to come by. Unexamined out of frame. In vintage very fine condition. **\$800 - \$1,200**



**971. WALT DISNEY WORLD 20,000 LEAGUES UNDER THE SEA ATTRACTION CAST MEMBER HAT AND UNDERSEA PLANT PROP.** (1971-1994) Vintage original skipper cap and prop seaweed from 20,000 Leagues Under the Sea: Submarine Voyage, an attraction at Disney World from 1971 through 1994. Consisting of a navy blue woolen Greek fishing cap with braid above bill and "Nautilus" Deco-style icon badge at the front and red sateen lining, and (1) 22 in. long cluster of plastic orange seaweed. Material of any kind from the park are extremely hard to come by. In vintage fine condition. **\$300 - \$500**



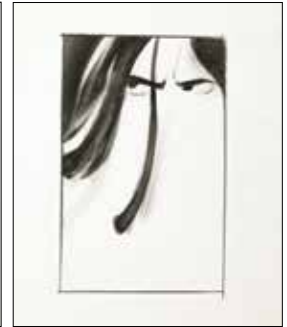




**972. ORIGINAL JUMP SEAT FROM THE 20,000 LEAGUES UNDER THE SEA ATTRACTION AT DISNEYWORLD.** (1971-1994) Vintage original steel and padded "jump seat" from 20,000 Leagues Under the Sea: Submarine Voyage, an attraction at Disney World from 1971 through 1994. Consisting of a heavy steel and padded leatherette upholstered seat measuring 14 in. in diameter and 2 in. tall. With two 1.75 x 4 x 4 in. hinges, one spring-loaded to allow the seat to retract out of the vehicle's aisle until a guest lowered it to sit for the ride. The steel frame is ornamented around the rim with design pattern reminiscent of the motifs in the Disney film. Material of any kind from the park are extremely hard to come by. With some chipping to enamel. In vintage fine condition. **\$400 - \$600**



**975. LITTLE MERMAID POSTER CONCEPT ART.** (Disney Studios, 1989) Vintage original poster concept sketch from *The Little Mermaid*. Depicting "Ariel", "Triton" holding his trident, "Flounder", and "Sebastian". Accomplished in colored pencil, on 8 x 11 in. artists' paper leaf tipped to 17 x 11 in. backing paper. In fine condition. **\$200 - \$300**



**976. TARZAN POSTER CONCEPT ART.** (Disney, 1999) Original poster art concept sketches from *Tarzan*. Ranging from 7.4 x 10 in. to 10.3 x 14.75 in., the hand drawn sketches are accomplished in graphite, ink and colored pencil on vellum leaves. Sketches feature beautiful portraits and elegant, gestural figure studies of "Tarzan". Sketches are taped to paper leaves. In fine condition. **\$200 - \$300**



**973. WALT DISNEY WORLD SECURITY OFFICER BADGE.** (ca. 1970s-1980s) Vintage Walt Disney World park security officer badge. 3 x 2.5 in. silver metal shield with traditional eagle at the top with olive wreaths decorating the edges. Disney logo icon at the center of the crest. With imprinted banners reading, "Walt Disney World Security Officer". Space for badge number remains blank. With pin back for attachment. In vintage fine condition. **\$400 - \$600**



**977. LION KING POSTER CONCEPT ART.** (Disney, 1994) Original poster art concept sketches from *The Lion King*, ranging from 11.3 x 8.25 in. to 11 x 14 in. The hand drawn sketches are accomplished in graphite and colored pencil on vellum leaves. Sketches feature "Simba" with "Mufasa", and Timon with "Pumbaa". Sketches are taped to paper leaves. In fine condition. **\$200 - \$300**

**974. WALT DISNEY WORLD PIRATE FLAG AND (5) PROPS FROM THE "PIRATES OF THE CARIBBEAN" ATTRACTION.** (1973-present) Vintage original (6) props from "The Pirates of the Caribbean", an attraction at Disney World. Including (1) large 35 x 41 in. Jolly Roger flag with brightly colored pirate skull and crossed swords and text logo, (4) wood and metal hinged and lidded chests ranging in size from 10 x 7 x 5 in. to 9.75 x 6 x 9.5 in., and (1) 9 tall x 6 in. rum barrel. Material of any kind from the park are extremely hard to come by. Flag is in very fine unused condition. Other props exhibit theatrical distress and remain in production used fine condition. **\$800 - \$1,200**





(Back of 981)

**978. SIGNED *BIG HERO 6* 1-SHEET POSTER.** (Disney, 2014) Original 27 x 41 in. 1-sheet poster for the animated Disney feature *Big Hero 6*. Signed by Producer and actor Roy Conli, co-director Don Hall and co-director Chris Williams. In rolled fine condition. **\$300 - \$500**



**979. *THE INCREDIBLES* POSTER CONCEPT ART.** (Disney, 2004) Original poster art for *The Incredibles* accomplished in graphite pencil on 15.4 x 12.5 in. vellum leaf tipped to 16.4 x 14 in. illustration board. Depicting *The Incredibles* family pursued by "Syndrome". In fine condition. **\$200 - \$300**



**980. DuMONT TELEVISION ADVERTISEMENT POSTER.** (1939) Vintage original duotone 17.25 x 22 in. advertising poster for the pioneering television network Dumont Television. Highlighting the program schedule for the week of August 27, 1939, featuring images of Helen Claire, Tom Powers and a studio audience at *Vox Pop* televised from the World's Fair. Promoting shows including *Franklin Simon Fashion Show*, *Alice Maslin Facts and Fancy*, *The Lost Jungle*, *Magic*

*Beneath the Clouds*, *Heritage*, *March of Time*, *Ocean - Thy Mighty Monster*, and more. Station founder Dr. Allan B. DuMont and his staff were responsible for the first consumer all-electronic television set in 1938. At its peak, the DuMont network rivaled NBC and CBS as an overall USA network and is credited with creating one of the biggest TV stars of the 1950s, Jackie Gleason. With folds and even toning. 1.5 in tear in lower border. In vintage very good condition. **\$400 - \$600**

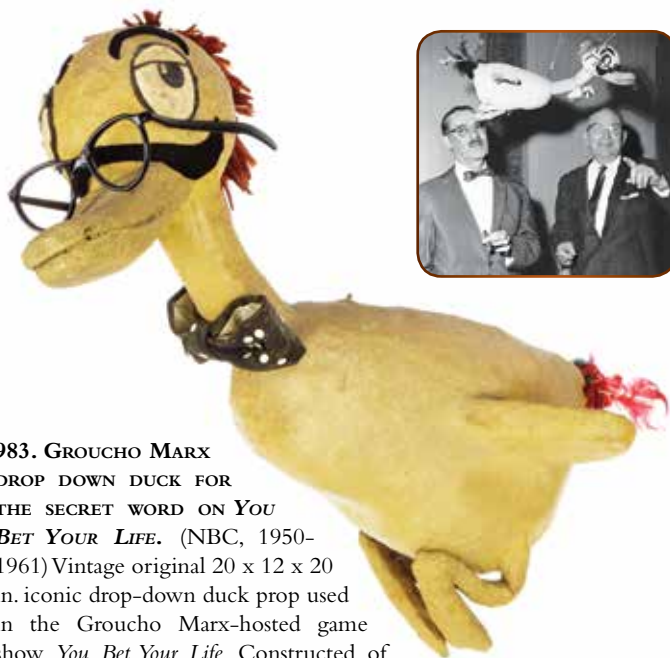


**981. BOB SMITH "BUFFALO BOB" SIGNATURE COSTUME FOR *HOWDY DOODY*.** (NBC, 1947-1960) Vintage original 3-piece iconic "Buffalo Bob" Smith costume from *Howdy Doody*. Originally the "Howdy Doody" character was only a voice Smith performed on the radio but Smith's appearance on NBC's TV program *Puppet Playhouse* on December 27, 1947, created a demand for a visual character. This "Buffalo Bob" costume consists of (1) blue and tan Western-style tunic with zipper and lace up front closure, brown leather fringe at seams of sleeves, back and front panel. With a beautiful leather and fur applique buffalo on the back with faceted gem eye and nostril, (1) matching pair of pants with tan stripe and fringe ringing pockets and down the outside trouser legs. Also includes a tan suede leather belt with silver, stamped metal medallion decorations and buckle and a bright red interior surface. In vintage fine condition. **\$10,000 - \$15,000**





**982. CLAYTON MOORE'S "LONE RANGER" PERSONAL APPEARANCE OUTFIT.** (ABC-TV 1949-1956) As "The Lone Ranger" Clayton Moore was as active off-screen as he was on his popular TV show, making frequent public appearances for publicity and charity. This is a 2-piece Clayton Moore custom-made personal appearance costume. Consisting of (1) sky blue, stretch-fabric snap front Western shirt with snaps on cuffs, Western-style piping across the chest and two slash breast pockets, (1) pair of matching pants with blue piping cord on pockets, belt loops and down outer trouser legs, bright crimson tie bandana, black floral pattern-stamp leather belt with silver metal horseshoe buckle ("Lone Ranger" written in pen on the verso), and 2-gun holster stamped leather belt with ammo loops, studs and ornaments. Both garments retain the internal "Manuel" makers' bias labels. Pants with handwritten "C. Moore" on the label. All pieces in vintage very fine condition. **\$1,000 - \$1,500**



**983. GROUCHO MARX**

**DROP DOWN DUCK FOR**

**THE SECRET WORD ON YOU**

**BET YOUR LIFE.** (NBC, 1950-

1961) Vintage original 20 x 12 x 20

in. iconic drop-down duck prop used

in the Groucho Marx-hosted game

show *You Bet Your Life*. Constructed of

hollow fiberglass shell and detailed with feathers, felt, colored straw and bow tie, the Groucho-look-alike also sports his famous signature

mustache and glasses. This duck prop was the centerpiece of a

recurring element of the show, which revolved around whether a

contestant would say the "secret word"; a common word revealed to

the audience at the show's outset. If a contestant said the word, this

toy descended from the ceiling with a \$100 bill for the contestant.

The gag became a favorite part of the show for contestants and audience

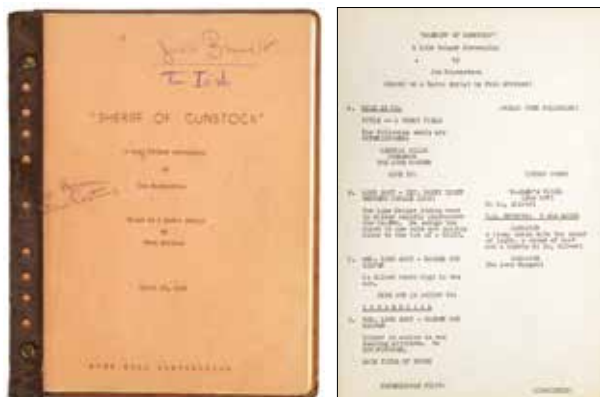
alike. Retains hanging wire and hardware and exhibits wear and

rubbing. Instantly recognizable. In vintage very good

condition. **\$8,000 - \$12,000**

**984. "Bozo" Costume.** (ca. 1960s) Vintage complete "Bozo the Clown" costume worn by Gerry Sher, one of the people who portrayed Bozo during the 1960s. Including iconic Baldhead cap with drawn on eyebrows and outrageous red wig (created of Himalayan Yak hair), complete sky blue clown suit including ruffle clown collar with red rick-rack piping, matching long sleeve shirt with two large white pom-poms over zipper front closure and bell cuffs with rick-rack detailing and embroidered with "Bozo", matching pants with flared ruffle hems with red rick-rack detailing, red satin cummerbund with fringe, oversize 17 in. long red leather clown shoes, gloves, suspenders and famous red clown nose with integral elastic strap. Exhibiting minor soiling and production wear. With foxing to white portions of shirt cuffs. In vintage very good to fine condition.

**\$8,000 - \$12,000**



**985. *THE LONE RANGER* EPISODE SCRIPT.** (ABC-TV 1949-1956) Vintage studio bound and bradded 47-page script for *The Lone Ranger* Episode: "Sheriff of Gun Stock" written by Joe Richardson based on a radio script by Fran Striker. Dated on the cover April 28, 1950. With "Jack Bennett" and "Tom Irish" handwritten in pencil on the front cover. From the estate of Tom Irish. In vintage very good condition. **\$200 - \$300**



**986. "TOM CORBETT" SPACE SUIT FOR *TOM CORBETT, SPACE CADET*.** (CBS, 1950-1955) Vintage original space suit costume worn by "Frankie Thomas" as Tom Corbett and other principal cast members in *Tom Corbett, Space Cadet*, a wildly popular fictional character portrayed in television, radio, books, and comics in the 1950s. Consisting of a 1-piece, rose-colored sateen jumpsuit with metal rain jacket clasps over zipper front closure. Olive drab cotton lining. With self-cover soft sculpture hoops ringing the elbows and knees. Utility belt hooks on the front chest and back. Frankie Thomas and others wore this style of costume when exploring the surface of planets with inhospitable environments, as seen in episodes like "Assignment Mercury." The only other known example of this costume to have survived the production is memorialized in the book, *It Came from Bob's Basement: Exploring the Science Fiction and Monster Movie Archive of Bob Burns*. With production wear, fading and some staining. In vintage good condition. **\$1,000 - \$2,000**



**987. PHILCO TV PROMOTIONAL PAPER FACES OF "TOM CORBETT-SPACE CADET", "HOWDY DOODY" AND OTHERS.** (CBS, 1947-1955) Vintage original die-cut paper masks with punch out features. Including "Tom Corbett-Space Cadet", "Gabby Hayes", "Clarabell the Clown" and "Howdy Doody", licensed by Philco TV for the promotion of their product. The (4) masks are printed on a 26 x 7.75 in. paper that is folded and fastened with eyelets. An elastic cord is attached on the inside of the folded paper for hanging, presumably as a lampshade. With a furniture company stamp across Gabby Hayes' face. In vintage very good condition. **\$200 - \$300**



**988. KEN MAYER "MAJOR ROBERTSON" CHARACTER JACKET FROM *SPACE PATROL*.** (ABC, 1950-1955) Vintage original signature jacket worn by Ken Mayer as "Major Robertson" in *Space Patrol*. Consisting of a red and green heavy cotton futuristic space flight jacket with standing collar and moss green lining. With diagonal zipper front closure with a smock-style snap shoulder flap. Retaining internal "Macintosh Studio Clothes" bias label handwritten with, "Ken Mayer, June 1957, 77479". A staple of early 1950s Saturday morning kids TV, *Space Patrol* was also the first regular live West Coast morning network program to be beamed to the East Coast. Jacket exhibits one small moth hole at the upper right front. Lightning bolt insignia from the front panel is absent. Missing two snaps at the shoulder and a single button at the waist. In vintage very good condition. **\$8,000 - \$12,000**

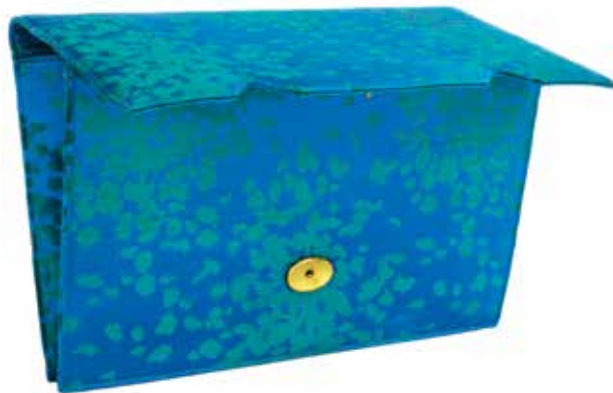




**989. I LOVE LUCY ARCHIVE OF MATERIALS FROM THE PRODUCTION OFFICE AT CBS.** (DesiLu Prod., 1951-1957) Massive collection of binders and a file box containing press photos and behind-the-scenes images of *I Love Lucy* from the CBS production offices. Including (3) 11.25 x 11.5 in. 3-ring binders containing (500+) production photographs, contact sheets, promotional images, and more, and (1) 12 x 11 x 11 in. file box containing file folders with PR paper, clippings, press releases, cast biographies, magazines, inter-office memos and more. Includes (20+) images from *The Long, Long Trailer*. From the personal collection of Wilma Dobie who worked in the CBS production office. **\$600 - \$800**



**990. LUCILLE BALL AS "MARILYN MONROE" MINK CUFFS FROM I LOVE LUCY.** (DesiLu Prod., 1951-1957) Vintage original pink mink fur sleeve cuffs worn by Lucille Ball when she dresses up as "Marilyn Monroe" in Season 4: Episode 5, "Ricky's Movie Offer" of *I Love Lucy*. The slip-on cuffs are lined with cotton mesh netting and crème-colored cloth. The fur remains full and supple. Highly visible in the glamorous ensemble seen in the episode. In vintage very good to fine condition. **\$3,000 - \$5,000**



**991. LUCILLE BALL SILK PURSE FROM THE DAY SHE MARRIED GARY MORTON.** (1961) Vintage Bergdorf Goodman brand pocket-book carried by Lucille Ball on her wedding day to Gary Morton on November 19, 1961. Consisting of a 9 x 6.25 in. royal blue and teal patterned silk clutch pocket-book with snap flap closure. With internal open pockets and zippered pockets. Retaining the maker's label on the interior. In vintage very fine condition. **\$600 - \$800**



**992. LUCILLE BALL FEATHER HAT AND TAIL WORN ON I LOVE LUCY.** (DesiLu Prod., 1951-1957) Vintage original magenta ostrich feather cap and horsetail worn by Lucille Ball when she dresses up as a pony to perform with Ricky (Desi Arnaz) in a ploy to see the Queen of England in Season 5: Episode 15, "Lucy Meets the Queen". Consisting of a velvet cap with mesh and tulle lining covered in brightly colored ostrich feathers and a matching 26 in. tail of ostrich feather. Exhibiting minor production wear. Colors remain vibrant. In vintage fine condition. **\$4,000 - \$6,000**



**993. LUCILLE BALL PORTABLE MAKEUP TABLE USED THROUGHOUT HER CAREER.** (ca. 1950s-1970s) Vintage custom-made rolling personal butter-yellow makeup table and vanity for Lucille Ball. Constructed of 1930s-era repurposed adjustable studio light tripod base with rolling casters and affixed to the main 30 x 18 in. wooden table with 4 in. high lipped edge. Outfitted with a 26 x 23 x 1 in. makeup mirror frame attached to table with L-brackets and housing a 17 x 20 in. mirror. Includes (3) mounted 2.25 x 2 x 19.5 in. chrome metal fluorescent light fixtures with tube bulbs. Standing 42 in. tall from floor to table and a full 72 in. tall from floor to top of mirror to accommodate Lucy's 5 ft. 7 in. frame. Base of tripod measures 36 in. fully extended. Used throughout the TV star's long career so that she could stand and check her makeup on set, the mirror even appeared in backstage photographs in *Life* magazine in 1962. Exhibiting evidence of many repaintings in layers beneath chipped portions. Electronics present and untested. In vintage production used good condition. **\$6,000 - \$8,000**



**994. LUCILLE BALL SHAWL WORN TO A PARTY HONORING SHEILA MACRAE.** (1966) Vintage ivory ostrich feather wrap worn by Lucille Ball to a gala event she held for her fellow television star Sheila MacRae at the Timberlaine International Steak House, New York City, on October 10, 1966. Consisting of an 5 ft. long tulle-paneled wrap with ostrich feathers sewn into sections creating an opulent flowing boa. Worn over a beaded flapper-style gown. With some tears to tulle base and minor feather loss. In vintage very good condition. **\$800 - \$1,200**



**995. LUCILLE BALL JUDO COSTUME FROM THE LUCY SHOW.** (DesiLu Prod., 1962) Vintage 3-piece ivory judo costume worn by Lucy in the hilarious judo lesson scene in *The Lucy Show* Season 1: Episode 22, "Lucy and Viv Learn Judo". Consisting of pants with drawstring waist and jacket retaining "Da Di" maker's label. Accompanied by a fabric tie belt. In vintage fine condition. **\$1,500 - \$2,500**





**996. *CRITIC'S CHOICE***  
1-SHEET POSTER  
SIGNED BY BOB  
HOPE AND LUCILLE  
BALL. (Warner Bros.,  
1963) Vintage 27 x  
41 in. 1-sheet poster  
signed in blue ink  
at the top near their  
respective images,  
"Love Lucy" and  
"Bob Hope". With  
minor separation at  
cross folds. Pinholes  
in the top margin and  
scattered light stain-  
ing. In generally, very  
good condition.  
**\$600 - \$800**



**997. Lucille Ball *Here's Lucy* living room set design sketch.**  
(Paramount, 1968-1974) Accomplished in pen and gouache on 28 x  
11.25 in. vel-lum mounted to 34 x 19 in. illustration board. The design  
centers on the famous brick fireplace. With white gouache applied to  
some areas. Even toning and some chipping and edge wear to the  
backing board. In over-all, very good condition.  
**\$400 - \$600**



**998. LUCILLE BALL DESIGN SKETCH FOR A NEW YORK CITY APART-  
MENT BEDROOM.** (ca. 1960s-1970s) Vintage original design sketch of a  
New York City apartment bedroom. Accomplished in pencil, pen and  
gouache on large 30 x 20 in. illustration board. With some soiling and a 5  
in. crack in the upper right edge. With written, "Esther Asteizna I.S.I.D.,  
Bloomingdale's Interior Design". In good condition. **\$300 - \$500**



**999. LUCILLE BALL BLUE JACKET AND SKIRT ENSEMBLE FROM *HERE'S  
LUCY* AND *TV GUIDE* COVER.** (Paramount, 1968-1974) Vintage origi-  
nal custom-made sky blue skirt suit from *Here's Lucy* Season 3: Episode  
1, "Lucy Meets the Burtons" and on the cover of the September 5th, 1970  
issue of TV Guide pictured with Elizabeth Taylor and Richard Burton.  
Consisting of (1) blue wool jacket with blue satin lining, ivory stitched  
button holes on the front closure with broad sunflower-yellow buttons  
with snap and tie standing collar and faux crème sleeves, (1) matching  
pleated skirt with integral crème silk blouse with exaggerated collar, snap  
front closure. Includes self-cover fabric hook and eye belt. With minor  
wear to shoulders. In vintage very good to fine condition. Accompanied  
by a copy of the TV Guide. **\$8,000 - \$12,000**



**1000. EDITH HEAD**  
VINTAGE COSTUME  
SKETCH OF **LUCILLE**  
**BALL** FOR *LUCY* IN  
*LONDON*. (ABC TV,  
1966) Accomplished  
in pencil and water-  
color on 12 x 18 in.  
artist leaf torn from  
spiral pad by Edith  
Head. Depicting Lucy  
as "Lucy Carmichael"  
in an emerald green  
period, bustled gown  
with parasol in *Lucy*  
in *London*. With detail  
sketches and produc-  
tion notation in the  
margins. Unsigned. In  
vintage fine condi-  
tion. **\$600 - \$800**



**1003. LUCILLE BALL** POCKETBOOK FROM A  
BENEFIT BALL HOSTED BY **BOB HOPE**. (1971)  
Vintage custom-made pocketbook used by  
Lucille Ball when attending the Eisenhower  
Memorial Hospital Benefit Ball in New York  
City, 18 April 1971. Consisting of a 9.5 x 7 in.  
Pert Bag brand sheer blue fabric covered purse  
with interior silver satin pockets and lining. The  
exterior of the purse is hand beaded with glass  
tube beads, opalescent sequins and tear drop  
faceted beads. Secured by a firmly snapping flap. Retaining maker's label  
on the inner purse. With minor fading and bead loss. In vintage very  
good condition. **\$800 - \$1,200**



**1001. LUCILLE BALL "NORMA**  
**MICHAELS" HOUSEDRESS** WORN  
IN *HAPPY ANNIVERSARY* AND  
*GOODBYE WITH ARNOLD*  
*SCHWARZENEGGER*. (CBS, 1974)  
Vintage custom-tailored house-  
dress consisting of a rayon 1-piece  
butterfly and floral print dress with  
zipper and snap front closure and  
ornamental polished shell buttons.  
Lined in sheer ivory fabric. Arnold  
Schwarzenegger appears as "Rico"  
in his third credited professional  
acting appearance. Dress remains  
in vintage very good to fine con-  
dition. **\$1,000 - \$1,500**



**1004. LUCILLE BALL** COSTUME SKETCH BY **WARDEN NEIL** FOR A **BOB**  
**HOPE TV SPECIAL**. (NBC-TV, ca. 1970s) Accomplished in pencil, ink,  
artist felt marker, and gouache on 14 x 17 in. artists' leaf by Warden  
Neil. Depicting Lucille Ball in a blue silk chiffon gown with sheer  
patterned overlay. Signed in white pencil, "Warden Neil" on the lower  
right corner of the black backing paper. With "Lucille Ball" written  
in upper left. With some curling from medium and minor soiling. In  
very good to fine condition. **\$400 - \$600**



**1002. LUCILLE BALL** FEATHER BOA WRAP. (ca. 1960s) Vintage 53 x 10 in. magenta feathered  
boa wrap. With a fringe of ostrich feather on a strip of pink chenille fabric. Worn by Lucille  
Ball in various episodes of one or more of her television series and in publicity photographs.  
Colors remain vibrant and fresh. In vintage very good to fine condition. **\$600 - \$800**





**1005. LUCILLE BALL TWEED ENSEMBLE FOR *WHAT NOW CATHERINE CURTIS?*** (CBS, 1976) Vintage custom tailored jacket of brown and tan tweed wool with wide notched lapels, flourished sleeve cuffs, suede-faced slash pockets, carved wooden button front closure and lined in chocolate satin. Includes matching wide-legged trousers that were not worn on screen. In vintage fine condition. **\$600 - \$800**



**1006. LUCILLE BALL WHISKEY PRESENTATION BOX GIFTED AT THE BING CROSBY PRO-AM ANNIVERSARY TOURNAMENT.** (1963) Consisting of a 9.5 x 6.3 in. hinged wooden box with presentation plaque inlaid to top of lid, engraved with, "Presented to Lucy Ball Morton Bing Crosby Pro-Am Silver Anniversary Tournament" The black velvet interior of the box features custom cutouts to accommodate (4) Jack Daniels gold leaf logo hand-blown "whiskey shell" shot glasses. There is a special compartment housing a ½ pint sealed bottle of 1958 "Very Old Fitzgerald" 8 yr. bourbon whiskey. Includes a pamphlet on the origin of the whiskey shell. Outer box exhibiting minor wear. Otherwise, in vintage fine condition. **\$1,500 - \$2,500**



**1007. LUCILLE BALL PERSONALLY OWNED HAND PAINTED "LUCY" BOTTLE.** (ca. 1960s-1970s) Consisting of a 7 x 3 x 2 in. vintage glass bottle, hand-decorated in black enamel painted flowers and ornamented with delicate faceted crystals. With dial-shaped heavy plastic screw marked for Lubin-parfum of Paris. With some wear to painted areas. Comes with a signed COA from the Lucille Ball/Gary Morton Estate. **\$800 - \$1,200**



**1008. LUCILLE BALL'S WILL ROGERS MEMORIAL AWARD.** (1985) Vintage presentation plaque from the Beverly Hills Chamber of Commerce to Lucille Ball for her outstanding contributions to the entertainment world. Consisting of an 11 x 13.5 in. beveled edge wooden plaque with 5.5 x 9 in. copper-faced plate attached with four corner screws and featuring the sculptured relief image of Will Rogers at the top and the engraved commendation below. Presented March 1st, 1985. Retaining hanging hardware on the verso. Expected wear. In very fine condition. **\$300 - \$500**



**1009. LUCILLE BALL'S KEY TO THE CITY OF SARASOTA, FLORIDA.** (1985) Presented to Lucille Ball, November 22, 1985. Consisting of a 6 in. bronze metal key with Sarasota City Seal with a manatee on the key fob. The key is tipped into a lime green velveteen 9 x 12 in. folder with facing page certificate stating "Lucille Ball has on this day been made an honorary citizen of the City of Sarasota and under the authority of the Charter of the City of Sarasota shall hold a place of high esteem in the minds and hearts of the people of this City..." Signed by Mayor "William G. Kline". Missing stamp seal from the bottom of the certificate. Velveteen rubbed in places. Key remains in fine condition. **\$300 - \$500**



**1010. ERNIE KOVACS "KAPUSTA KID" OUTER SPACE BEAR PUPPET.** (NBC, 1952-1954) Consisting of a 24 in. long hand puppet of faux fur body sleeve, yellow felt collar, composite cast head with hinged jaw and painted features and a space helmet of silver-painted paper cup and cannibalized hardware. With internal string pull to operate the mouth. Used in the parody of kid's TV puppet shows of the day, "Kapusta Kid in Outer Space". With age and wear and deterioration of rubber paw components. In vintage very good condition. **\$1,000 - \$2,000**



**1011. LASSIE PROMOTIONAL APPEARANCE DOG JACKETS.** (CBS TV+, 1954-1974) Collection of (2) vintage ivory, red, white and blue satin dog jackets including (1) with felt applique "Lassie" on the right and "Jeff's Collie" on the left side, and (1) with 2-"U.S. Savings Stamps Minuteman Award" patches on either side. Both jackets are detailed with gold piping and other ornaments. Both are lined in purple satin and feature a snap-on straps underneath to secure the jacket to "Lassie". With some staining. In good condition. **\$400 - \$600**

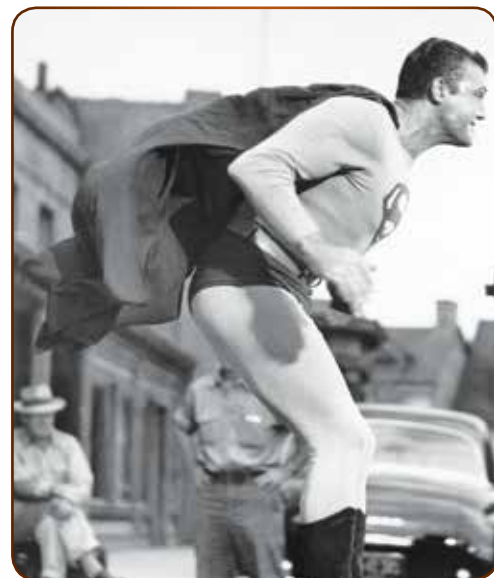


**1012. JERRY MATHERS "BEAVER" BASEBALL MITT FROM LEAVE IT TO BEAVER.** (CBS, 1957-1963) The early sitcom *Leave it To Beaver* is still considered the quintessential portrayal of American family life in the 1950s. This is a screen used hero A J. C. Higgins, Sears Roebuck and Co. brand "Enos Slaughter" model leather baseball mitt. Leather remains supple and all cording remains intact. In vintage, production used very good condition. From the collection of the set designer, Perry Murdock. Accompanied by an LOA. **\$400 - \$600**



**1013. RICHARD CRANE ROCKY JONES, SPACE RANGER JACKET.** (Official Films TV, 1954) Dark blue cotton tunic with gray cotton snap-on bib, planetary chest emblem and embroidered insignia. One of the only known pieces to have survived from this important early television program, whose (80+) episodes aired April-July, 1954. The jacket's militaristic design was a huge influence on uniforms in later Sci-Fi series like *Star Trek* and *Lost In Space*. It's likely this jacket was worn by both series regulars and guest stars. Retaining Western Costume stamp on interior right sleeve. Exhibiting only minor production wear. In very fine condition. **\$3,000 - \$5,000**







**1014. GEORGE REEVES "SUPERMAN" COSTUME ENSEMBLE WITH FX "FLYING PAN".**

(Warner Bros. TV, 1952-58) This amazing Superman ensemble was worn by George Reeves in 26 second season episodes of *The Adventures of Superman* – the last year the show was shot in black & white. The gray knit wool suit (with Berman's Hollywood label) consists of tunic with under-strap, leggings, dark brown trunks, tan leather belt with oval brass buckle, brown cape and brown leather suede boots with rear zipper closure. Stitched on both the chest of the tunic and back face of the cape is the signature stylized "S" insignia in dark brown on a field of crème. The muscle under-suit is constructed of a durable synthetic satin-like fabric with sculpted rubber torso, suggesting muscular pectoral, abdominal and bicep muscles. At the end of the first season, George Reeves was hanging by some wires in an effort to achieve a flying shot. One of the wires broke and George fell about fifteen feet. He told producers he would never use the wires again and that they needed to devise a better way of "flying" him. Several special effects men were asked to come up with ways to achieve the flying shots without risking harm to Reeves. Special effects specialist Thol Simonson, along with others on his team, developed the system of using a molded fiberglass pan to hold Reeves when he flew; he would lay on the pan with his costume over the pan to conceal it from view. The pan was bolted onto a hydraulic system that would move him up and down and side to side while a blue-screen projection was running behind him to simulate flight. This 35 x 16 in. fiberglass and steel "flying pan" rig – the magic behind Superman's flight – is included with the costume and was used during Season 2 through to the final Season 6. Both the costume and the "flying pan" come with a LOA from Thol Simonson who kept the costumes following the production of the groundbreaking show. The costume is in unrestored condition exhibiting small areas of surface abrasion and minor tears and staining from production use. The muscle torso under-suit exhibits numerous stains and applied patching (during production) under the arms, yet the rubber still remains supple. The sequences of Superman in flight were the highlights of *The Adventures of Superman* legacy, and this hero Superman costume with special effects flying rig represents the finest, most complete and historic costume in the history of television to be sold at auction.

**\$100,000 - \$150,000**





**1015. RICHARD SIMMONS SERGEANT PRESTON OF THE YUKON COSTUME AND SIGNED POSTER.** (CBS TV, 1955-1958) Vintage 2-piece RCMP uniform consisting of (1) high collared scarlet tunic with blue epaulettes, metal crest pins, chest and hip flap pockets button front closure, and (1) pair of midnight blue breeches with yellow leg stripes. Jacket and pants retain, "Western Costume" bias labels, pants with handwritten, "Preston". Also includes a 16 x 20 in. poster signed, "Best Wishes, Dick Simmons". Uniform exhibits wear to the lining. Overall, in very good condition. **\$400 - \$600**



**1017. SHIRT MADE FOR FORBIDDEN PLANET AND USED IN TWILIGHT ZONE EPISODES.** (CBS TV, 1959-1964) Vintage futuristic shirt consisting of an iridescent gray blue short sleeve shirt with zipper front closure, 2-breast pockets, and soft sculpture bright red fabric crescents attached to shoulders. Ultimately unused in *Forbidden Planet*, the shirt does appear in two episodes of *The Twilight Zone*; "Death Ship" and "On Thursday We Leave for Home". With minor fading and discoloration to some areas. In vintage very good to fine. **\$1,000 - \$1,500**



**1016. ROBERT HORTON "FLINT McCULLOUGH" COSTUME FROM WAGON TRAIN.** (NBC, 1957-1965) Vintage original 2-piece wheat-colored heavy denim Western ensemble of custom-made Western-style paneled jacket with banded cuffs, waist, chest slash pockets, and Western-style details at chest and cuffs. With open front and 2-snap waist closure. Retaining internal "Western Costume" bias label typed, "Bob Horton". Accompanied by matching jeans-style denim trousers. In vintage very fine condition. **\$400 - \$600**



**1019. DRAGNET AND ADAM 12 (3) MINIATURE BADGES.** (NBC TV, 1951- 59/1968-1975) Collection of (3) miniature 1 x .75 in. police badge lapel pins. Including (1) metal badge for *Dragnet* with pin and clasp back, (1) metal 1 x .75 in. badge for *Adam 12* with pin and clasp back, and (1) LAPD police mini-badge with pin and clasp back. All badges were gifted to Herman Sanders, producer who worked closely with Jack Webb on *Dragnet* and *Adam 12*. In vintage very fine condition. Accompanied by LOAs. **\$200 - \$300**

**Lot 1018 had been withdrawn**



**1020. JACK WEBB "JOE FRIDAY" LAPEL BADGE FOR *DRAGNET*. INCLUDES SIGNED PHOTO.** (Universal, 1967-1970) Consisting of a silver and gold metal lapel 1.5 x 2 in. police badge replicating an LAPD officer's shield and reading in blue enamel text "Sergeant Los Angeles Police 714" and featuring central relief of City Hall and departmental crest. Used by Jack Webb as "Sgt. Joe Friday". Placed in a window mat below a 9 x 7 in. vintage photograph seen through 15.5 x 15.5 in. tiered mat. The cast photo is inscribed and signed, "Thanks for coming to see *Dragnet* - Ben Alexander ('Officer Frank Smith')", and "Nice meeting all of you - Sincerely, Jack Webb". Photo exhibits creasing and handling. Badge remains in very fine condition. **\$4,000 - \$6,000**



**1022. BOB KEESHAN "CAPTAIN KANGAROO" CONSTABLE BADGE.** (CBS, 1955-1992) Consisting of a 2.25 x 1.5 in. vintage stamped tin pin-on police shield badge with eagle at the top, crest in the center and the word "Constable" embossed around the upper edge of the shield with letters painted black. Safety pin catch on the verso. Worn in multiple episodes of this beloved children's show. With expected signs of production wear and age. In very good condition. **\$600 - \$800**



**1021. MARTIN MILNER "OFFICER PETE MALLOY" AND KENT MCCORD "OFFICER JIM REED" (3) COSTUME PIECES FROM *ADAM-12*.** (NBC TV, 1968-1975) Consisting of (3) vintage costume pieces including (1) Officer Jim Reed navy blue polyester short sleeve collared LAPD button-up uniform shirt with ornamental "Los Angeles Police" relief buttons at breast pockets and shoulder epaulettes. Retaining engraved "Reed" nameplate pin affixed to right breast pocket and internal "Machin Los Angeles" bias label typed, "Ken McCord". Exhibiting some internal seam separation. Also includes (2) Officer Pete Malloy uniform pieces, 1-navy blue polyester short sleeve collared LAPD button-up uniform shirt with ornamental "Los Angeles Police" relief buttons at breast pockets, shoulder epaulettes, and embroidered rank insignia patches on sleeves and 1-navy blue polyester uniform trousers. Shirt retains internal "Machin Los Angeles" bias label with typed, "Marty Milner" and pants with internal label handwritten, "Milner". In overall vintage very good to fine condition. **\$600 - \$800**

buttons at breast pockets and shoulder epaulettes. Retaining engraved "Reed" nameplate pin affixed to right breast pocket and internal "Machin Los Angeles" bias label typed, "Ken McCord". Exhibiting some internal seam separation. Also includes (2) Officer Pete Malloy uniform pieces, 1-navy blue polyester short sleeve collared LAPD button-up uniform shirt with ornamental "Los Angeles Police" relief buttons at breast pockets, shoulder epaulettes, and embroidered rank insignia patches on sleeves and 1-navy blue polyester uniform trousers. Shirt retains internal "Machin Los Angeles" bias label with typed, "Marty Milner" and pants with internal label handwritten, "Milner". In overall vintage very good to fine condition. **\$600 - \$800**



**1023. BOB KEESHAN *CAPTAIN KANGAROO* (2) PURPLE CREATURE PUPPETS.** (CBS, 1955-1992) Consisting of (2) vintage 17.5 in. long x 7 in. wide purple faux fur hand puppets with painted plastic ball eyes and noses and multi-color pipe cleaner whiskers. With floppy cat ears and bright red felt tongue. Puppets were a recurring feature on the show and these were two of many characters seen in multiple episodes. With some components loose but intact. In vintage very good condition. **\$300 - \$500**





**1024. BOB KEESHAN "CAPTAIN KANGAROO" SIGNATURE COSTUME.** (CBS, 1955-1992) There are few children's TV shows that have had more impact on American culture than *Captain Kangaroo*. As the title character in this long-running popular show, Bob Keeshan helped to raise generations of kids. This is a signature Bob Keeshan "Captain Kangaroo" costume ensemble consisting of his famous red jacket with white piping around notch lapels, breast pocket and deep kangaroo-style hip pockets from which "Captain Kangaroo" would produce surprises. The single-breasted jacket was custom made for Keeshan by John F. Kennedy's tailor, Chipp of New York & New Haven. The Chipp label is sewn into interior pocket and typed "Robert Keeshan/4/2/71". The jacket features brass buttons on sleeves, pockets and front closure and has a charcoal gray lining. Approximate size 40. Gray wool slacks with "Chipp" label in the waist typed with, "Bob Keeshan 8/3/79". Keeshan wore a blue suit from the inception of the show in 1955 and switched to a red suit from 1971 on. Accompanied by a gray silk necktie with a buttonhole for accessories and a pink Carleton Collection brand long-sleeved, button-up shirt. Also included is a black leather belt. All in very good to fine condition. **\$10,000 - \$15,000**



**1025. HUGH BRANNUM "MR. GREEN JEANS" COSTUME ENSEMBLE FROM CAPTAIN KANGAROO.** (CBS, 1955-1992) Vintage original signature 2-piece costume consisting of Lee brand green denim jacket and matching jeans. With brass button front closure and buttons on 2-breast front pockets and sleeves. Jacket retaining internal maker's label. Brannum earned his moniker from his signature green costume, a detail that was lost on early audiences as the show was broadcast in black and white. The costume is in vintage fine condition. **\$3,000 - \$5,000**



**1026. "CECIL" PUPPET SCREEN-USED ON BEANY & CECIL.** (Bob Clampett, 1949-1954) Vintage original 27.5 in. "Cecil" puppet featured on the *Time For Beany* popular Emmy winning children's TV series, which began airing in Los Angeles in 1949 and then nationally on the Paramount Television Network from 1950 to 1955. Created by visionary animator Bob Clampett of *Looney Tunes* fame. Clampett would go on to feature his beloved characters in the animated *Beany and Cecil* series (1959). This screen-used puppet is constructed of green terry cloth sleeve body and detailed with black felt fin, painted leather nostrils, plastic marble eyes and felt lashes. The puppet was operated, on-air, by veteran actor and voice-over artist Walker Edmiston. Exhibiting some fading to fabric and hardening of nostril materials. Comes with Clampett Studio Collection COA signed by Bob Clampett's daughter Ruth Clampett. In vintage very good condition. **\$10,000 - \$15,000**



**1027. PHYLLIS DILLER PERSONALLY OWNED SWAN FEATHER CHARACTER HAT.** (ca. 1950s) Character hat custom made for Diller by designer Gene Burr. The hat is constructed of wine-colored swan feathers built upon a straw and silk brimmed 7 in. fedora-style hat. Interior retains the maker's label, and is lined in maroon lace with a ribbon sweatband. The entire fabrication measures 15 in. round by 10 in. tall. Accompanied by (2) 8 x 10 in. photographs from Diller's personal collection of the star wearing this hat. Also includes personal correspondence between Diller and designer Gene Burr regarding the hat. Comes with a COA signed by Phyllis Diller. In vintage fine condition. **\$300 - \$500**



**1028. PHYLLIS DILLER SIGNATURE DRESS AND TRADEMARK WIG.** (ca. 1960s-1970s) A signature yellow satin, ¾-sleeve knee-length dress with metal chevron and dangling loops of strung tube beads overall. With zipper back closure. Worn during a performance in the early 1960s. *Provenance:* Julien's "Property from the Estate of Phyllis Diller" sale. Lot 324, Sept. 22nd, 2013. Also includes a trademark Phyllis Diller acrylic fiber fright wig, worn at multiple events and appearances. Dress exhibits some staining, minor bead loss. Otherwise, in vintage very good condition. **\$400 - \$600**



**1029. CAR 54 WHERE ARE YOU? VINTAGE PUPPET SET.** (ca. 1961) Set of Allison brand vintage commercial hand puppets of "Gunther Toody" (Joe E. Ross) and "Francis Muldoon" (Fred Gwynne) from the classic sitcom *Car 54 Where are You?* Includes the two cloth puppets

with soft plastic likeness heads and an unpunched flexi-disc record titled "Toody and Muldoon on Patrol". The puppet set comes on backing board in original window box. Puppets and record in vintage soiled but fine condition. Box in poor condition. **\$200 - \$300**

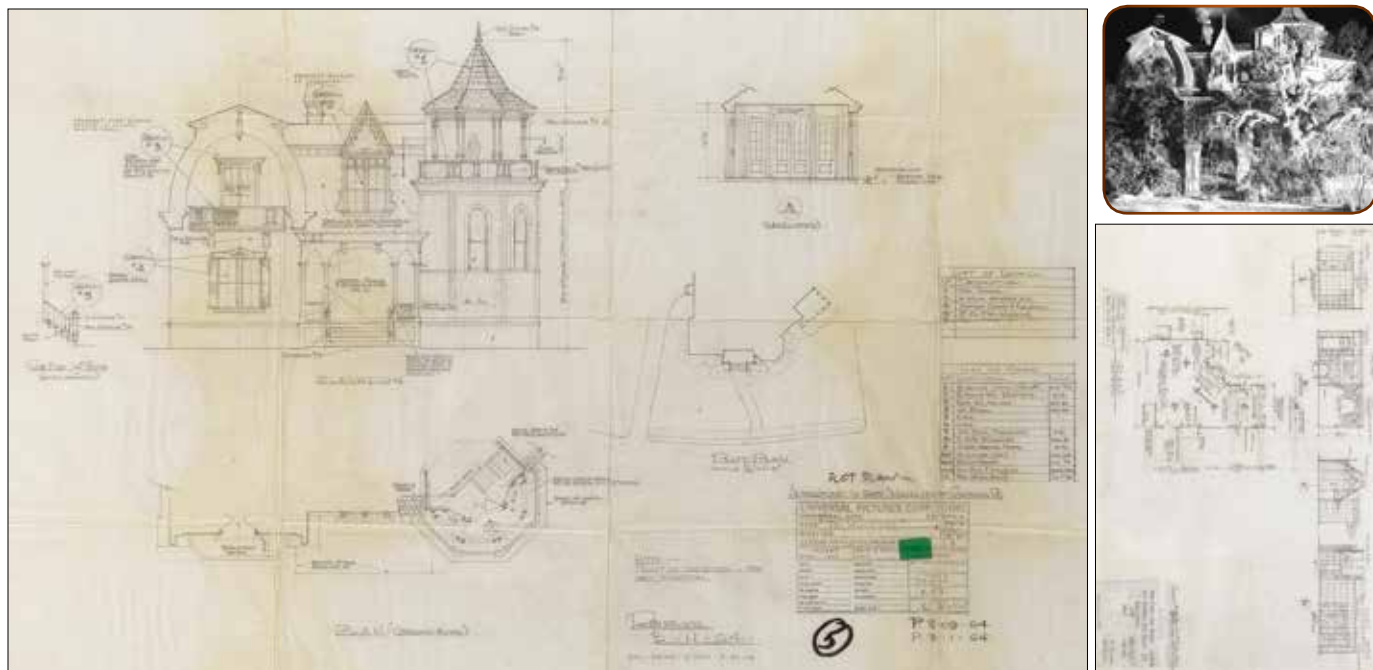


**1030. THE OUTER LIMITS ADVANCE PILOT SCRIPT WITH SHOOTING SCHEDULE UNDER WORKING TITLE "STAND BY".** (ABC TV, 1963-1965) Vintage studio bound and bradded 64-multi-color revision page script for the pilot episode of *The Outer Limits*. Dated on the cover November 19, 1962. Originally titled "Please Stand By". ABC rejected that title and the script was retitled: "The Galaxy of Being", which became the very first episode of *The Outer Limits*. Includes a 13-page shooting schedule, and 4-page cast and crew contact directory. One of three punched holes in the cover has been breached. Overall, in vintage very good condition. **\$300 - \$500**



**1031. FRED GWYNNE "HERMAN MUNSTER" HEAD APPLIANCE FOR THE MUNSTERS.** (CBS TV, 1964-1966) Worn by Fred Gwynne in unspecified episode of *The Munsters* series. Constructed of a cast foam latex 1-piece Frankenstein forehead prosthetic. With all the iconic Universal monster hallmarks including pronounced brow, scars and cranial clamps. Prepainted in green-gray and black for application. Inscribed and signed on the interior, in black ink, "To Chris, Fred Gwynne". Rubber exhibits deterioration and surface loss to the outer skin. Edge cracking. Interior remains supple and intact. A rare example and relic from this beloved oddball TV comedy. In vintage good condition. **\$2,000 - \$3,000**





**1032. MANSION ELEVATION FOR *THE MUNSTERS* AND FLOOR PLAN FROM *MUNSTER GO HOME*.** (CBS TV, 1964-1966) Vintage original elevation accomplished in pencil on 41 x 27.5 in. vellum. A detailed architectural schematic of the iconic, delightfully creepy home of "The Munsters" at 1313 Mockingbird Lane. With finely detailed exterior illustrations accompanied by measurements and notations regarding the repurposing and renovation of the existing "Maxim House" set on "Colonial Street" to the "Munsters" manor. With aerial views and feature details in addition to the elevation images. Dated, "3/11/64" and "brought to date 8/25/69". Folded as originally stored. Also includes a 32 x 21 in. vellum elevation of the Munster house as seen in *Munster Go Home* (1966), which includes detail elevations and floor plans featuring secret passages, a fireplace and balcony of "Herman's bedroom". Both elevations exhibit even toning and some edge wear and small tears not affecting the images. In vintage fine condition. **\$6,000 - \$8,000**

**1033. No Lot.**



**1034. RICHARD HALE "UNCLE GILBERT" HAT, *THE MUNSTERS*.** (CBS TV, 1964-1966) Consisting of a dove gray blocked felt hat with slate gray corded ribbon brim and wide bibbed black silk hatband and ornamental bow. Gold gilt stamped interior hatband with, "Joseph's of Waterbury, Conn.". With monogrammed embroidered patches on the interior back "R" and "H". "Uncle Gilbert" was in fact the familiar "gill man" from *The Creature from the Black Lagoon* who appeared in multiple episodes of the show. With some signs of wear. In vintage very good to fine condition. **\$2,000 - \$3,000**



**1035. DAWN WELLS SIGNATURE "MARY ANN" COSTUME FOR *GILLIGAN'S ISLAND*.** (CBS TV, 1964-1967) Vintage original light blue and white gingham 2-piece signature costume worn by Dawn Wells as simple Kansas farm girl "Mary Ann" in multiple episodes of the classic TV comedy *Gilligan's Island*. Consisting of (1) Patty Woodward designed sleeveless blouse with integral skirt with white lace Peter Pan collar and hems, retaining the internal Woodward maker's label, and (1) matching pair of discreet shorts with elastic gather legs and zipper closure to be worn under the very short skirt. From the personal collection of Dawn Welles and accompanied by her LOA. **\$10,000 - \$15,000**



**1036. JIM NABORS  
"GOMER" SHIRT AND  
PANTS FOR GOMER  
PYLE.** (CBS, 1964-1970)

Vintage 2-piece original khaki wool military uniform. Includes long sleeve military shirt with "Western Costume" label typed, "2807-1 Jim Nabors 33 1/2" with red "Western Costume Co. 74" stamp. Tan wool four pocket button and zip front closure pants. Stamped "GOMER PYLE" and red "Western Costume" stamp label. Military pins, ribbons and patches added for display purposes.

**\$2,000 - \$3,000**



**1038. ANNE FRANCES GOWN FROM HONEY WEST.** (ABC, 1965-1966) In *Honey West*, Anne Francis plays the title character; a glamorous private detective solving cases with her pet ocelot "Bruce" by her side. This 2-piece gown consists of elaborate strings of tiny glass beads meticulously applied to a floor-length, crème-colored crepe sleeveless gown lined in satin. Includes a matching waistcoat with fur stole lapel and cuffs. Internal "Nathan Miller / Beverly Hills" bias label present in both pieces. In very fine condition. **\$2,000 - \$3,000**



**1037. FRANK SUTTON "SGT. VINCE CARTER" SHIRT AND PANT FROM GOMER PYLE: USMC.**

(CBS, 1964-1970) Vintage 2-piece original khaki wool military uniform. Includes a long sleeve military shirt. Western Costume Co. label typed "2276-2 (2) / Frank Sutton / 40 1/2 33 collar 16" with red "Western Costume Co. 29" stamp. Tan wool four pocket button and zip front closure pants. Western Costume Co. label typed "2023-2 / Frank Sutton / 40 32 1/2" with red "Western Costume Co. 56" stamp. Waistband is brittle.

**\$2,000 - \$3,000**



**1039. F TROOP U.S. CAVALRY UNIFORM COSTUME.** (ABC TV, 1965-1967) Vintage original cavalry uniform from the zany Wild West comedy *F Troop*. Consisting of a heavy midnight blue long sleeve cotton pullover tunic with button front V-neck closure and navy blue stretch fabric uniform trousers with goldenrod stripes down outer legs. Also includes a goldenrod neckerchief. In vintage very fine condition. **\$200 - \$300**



**1040. LOST IN SPACE CAST-SIGNED SCRIPT.** (TCF-TV, 1965) Vintage original studio bound and bradded 64-page revised shooting final draft script for *Lost in Space* episode "The Oasis". Printed entirely on pale green correction pages, dated 09/29/65. Signed neatly on title page by cast members June Lockhart, Jonathan Harris, Bill Mumy, Mark Goddard, Marta Kristen, Angela Cartwright, Bob May and Dick Tufeld. In vintage fine condition. **\$400 - \$600**





**1041. JONATHAN HARRIS “DR. SMITH” TUNIC FOR *LOST IN SPACE*.** (CBS TV, 1965–1968) Rare vintage screen-used futuristic pullover tunic constructed of chocolate brown velour with mustard-colored ribbed turtleneck sweater front that snaps into the orange silk ribbon V-neck. Zippered back and side closure. Integral dance strap fastens to buttons at bottom front of the tunic. The vivid color suggests it appeared in color episodes of *Lost in Space*. In vintage very fine condition. **\$3,000 – \$5,000**



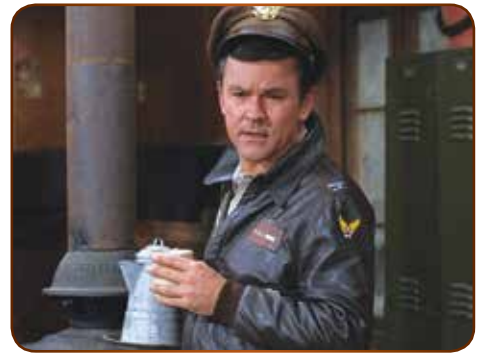
**1043. GUY WILLIAMS “JOHN ROBINSON” TUNIC FOR *LOST IN SPACE*.** (CBS TV, 1965–1968) Rare vintage screen-used futuristic pullover tunic constructed of green velour with goldenrod cotton shirtfront, collar, and sleeve cuff insert with orange fabric bands detailing V-neck and cuffs. Zippered closure at shirtfront and collar. Integral dance strap fastens to buttons at front hem of tunic. The vivid color suggests it appeared in color episodes of *Lost in Space*. This iconic costume piece from the beloved early Sci-Fi series remains in production used fine condition. **\$3,000 – \$5,000**



**1042. BILLY MUMY “WILL ROBINSON” TUNIC AND PANTS FOR *LOST IN SPACE*.** (CBS TV, 1965–1968) Rare vintage screen-used futuristic tunic constructed of orange velour with a goldenrod cotton shirtfront, collar, and sleeve cuff insert ornamented with brown piping. With zipper front closure with decorative buttons at the base of the elastic waist. Integral dance strap. Worn in Season 1 and throughout the color Season 2. Some rubbed spots to the back and minimal age and wear. In vintage production used very fine condition. **\$4,000 – \$6,000**



**1044. EVA GABOR “LISA DOUGLAS” WHITE BALCONY GOWN FROM OPENING CREDITS OF *GREEN ACRES*.** (CBS TV, 1965–1971) Vintage original dress worn by Eva Gabor as “Lisa Douglas” in the famous musical opening title sequence for the screwball comedy series *Green Acres* when Gabor exclaims, “Dah-ling I love you but give me Park Avenue...” Consisting of a 1-piece, floor-length Grecian-style gown of ivory stretch fabric with one left shoulder strap. Lined in the bodice with padded satin. Retaining the “Nolan Miller” maker’s label. Costume jewelry brooch has been replicated and attached for display. In overall, vintage fine condition. **\$2,000 – \$3,000**



**1045. BOB CRANE "COL. HOGAN" BROWN BOMBER JACKET AND SHIRT FROM *HOGAN'S HEROES*.** (CBS TV, 1965-1971) Iconic vintage original leather bomber jacket and uniform shirt. The chocolate brown leather bomber jacket features winged star military insignia painted onto the left sleeve and painted American eagle on right shoulder, zipper front closure, elastic sleeve cuffs and hem, and flap hip pockets. Leather nametag printed with "Col. R.E. Hogan" in gold gilt sewn to left breast. The auburn satin lining retains "Western Costume" internal bias label typed with "2093-1 Bob Crane". The jacket, highly visible in multiple episodes of the legendary World War II TV sitcom, was additionally worn by Greg Kinnear, who portrayed Crane in the film *Auto Focus* (2002) and Frank Sinatra during the filming of *Von Ryan's Express* (1965). With some wear to internal lining at collar and above waist. Also includes khaki long sleeve collared button-up military uniform shirt with button flap breast pockets, 2-button cuffs, and snap collar. Retaining internal "Elbeco" maker's label on shoulder panel lining. In production used fine condition. **\$20,000 - \$30,000**



**1046. JOHN BANNER "SGT. SCHULTZ" OVERCOAT FROM *HOGAN'S HEROES*.** (Paramount TV, 1965) Dark grey and blue heathered wool military jacket with four open flap pockets, silver metal buttons, two metal back belt holders and lined in pewter grey. Western Costume Co. label typed "2597-2 / John Bauer / 49 1/2 17 1/2" and handwritten in white "WCC #9". Exhibits a 3 in. tear on collar lining. Military patches, epaulets and front buttons added for display purposes. Designed by Marjorie Wahl, Ray Harp and Reeder P. Boss. Included with the lot is a grey wool military jacket created for John Banner (with proper Western label) in his role as Sgt. Schultz. **\$4,000 - \$6,000**





**1048. DIANA RIGG (14) VINTAGE PHOTOGRAPHS FROM *THE AVENGERS*.** (ABC-TV, 1965) Vintage (14) U.K. and U.S. gelatin-silver glossy single and double-weight photographs ranging from 3.5 x 5 in. to 8 x 10 in. of Diana Rigg as "Emma Peel" in *The Avengers*. Depicting Rigg in character for the series, and quite rare in that respect, as very little first-generation material has survived. Majority exhibit U.K. or U.S. network or agency snips, text, or credit-stamps, and all bear adhesive tape stains at verso corners, a few showing through recto as faint shadows. A few with toning and handling, ranging from good to fine condition. **\$200 - \$300**



**1049. *THE GREEN HORNET* SCRIPT.** (TCF-TV, 1966) Vintage original studio bound and bradded 62-page revised final draft script for the episode "Beautiful Dreamer". Printed entirely on pink and orange correction pages, dated 11/07/66 and 11/15/66. Some ageing and handling to back cover, otherwise in vintage fine condition. **\$200 - \$300**



**1047. WERNER CLEMPERER "COL. KLINK" UNIFORM AND BOOTS FROM *HOGAN'S HEROES*.** (Paramount TV, 1965-1971) Werner Klemperer played the incompetent commandant "Col. Klink" in *Hogan's Heroes*, the WWII sitcom set in a German prison camp. This is "Col. Klink's" Luftwaffe Oberst uniform. Consisting of (1) dark blue wool officer's tunic with 4-pockets and displaying rank tabs on the lapels, shoulder boards, embroidered eagle above breast pocket, faux-ribbon bar with eagle stick-pin, iron cross 1st class badge, clasp of the iron cross 1st class, pilot's badge and ground assault badge retaining the Western Costume Co. label with typed "2596-1 Werner Klemperer", (1) light blue long sleeve cotton shirt with internal Arrow brand maker's label, (1) dark blue neck tie and (1) Officer's hat with metal eagle, silver braiding and cockade ornament above the black brim. All pieces exhibit age and wear from production. In overall, very good condition. **\$10,000 - \$15,000**

**1050. No Lot.**



**1052. RUTH BUZZI CHARACTER DRESS FROM *LAUGH-IN*.** (Romart Inc., 1967-1973) Vintage psychedelic 3-piece costume including (1) plasticized "Laugh-In" fabric tuxedo tailcoat with large novelty buttons, (1) white dickie with jumper, (1) mortarboard with pink tassel. With internal "Cotroneo Costume" bias labels in jacket and pants. Jacket marked, "Ruth Buzzi". In vintage very fine condition. **\$400 - \$600**



**1051. SALLY FIELD "SISTER BERTRILLE" HABIT FROM *THE FLYING NUN*.** (ABC-TV, 1967-1970) In this delightful comedy Sally Field plays a young nun in the Convent San Tanco, Puerto Rico, where her winged coronet hat causes her to take to the air on a breeze, to be flown on madcap adventures. The costume consists of a crème-colored floor-length habit with zipper back closure and matching fabric belt. Internal "Columbia Pictures" bias label is handwritten, "Sally Field." Accompanying belt retains a Columbia label handwritten "Sally". The iconic coronet hat retains the "Berman Costume" bias label handwritten, Sally Field. Completed by an capelet accessory and black wooden beaded rosary. In vintage fine condition. **\$15,000 - \$20,000**



**1053. CAROL BURNETT DRESS BY BOB MACKIE FOR *THE CAROL BURNETT SHOW*.** (CBS TV, 1967-1978) Consisting of a burnt orange and yellow, knee-length wool dress with gray and brown faux fur at the shoulders, cuffs and hem. With yellow rickrack piping around squared collar and ornamenting the hemline. Braided gold and silver rope epaulets at left shoulder. Retaining internal "John Reid" costumer's label with handwritten, "Carol Burnett". Tiny holes in areas. Otherwise, in vintage fine condition. **\$1,000 - \$2,000**





**1054. CAROL BURNETT "CHARWOMAN" VENTRILOQUIST DOLL.** (1967) Vintage 28 in. commercially made hard plastic, ventriloquist doll. Featuring plastic hands and cloth body. Depicts Carol Burnett as her popular "Charwoman" character. With operational string-puppet mouth. Made in 1967 during the premier season of her now-classic TV series, *The Carol Burnett Show*. The doll has been autographed in ink on the back by Carol Burnett. Exhibiting signs of age and wear. In overall, very good condition. **\$400 - \$600**



**1055. TIM CONWAY JACKET FOR THE CAROL BURNETT SHOW.** (CBS TV, 1967-1978) Vintage red, green and yellow Tartan plaid tuxedo jacket with black satin lapels, breast pocket, two front hip pockets and interior black satin lining. Retaining the internal "Cortroneo" maker's label and bias label with typed, "Tim Conway". In very fine condition. **\$300 - \$500**



**1056. NIGHT GALLERY PILOT SCRIPT FOR ROD SERLING PREMIERE TRILOGY EPISODE.** (Universal-TV, 1969) Vintage original studio bound and bradded 117-page multi-color page revised draft premiere pilot script for Rod Serling's *Night Gallery*, his groundbreaking follow-up to *The Twilight Zone*. Dated variously from 11/18/68 to 01/09/69. Though not specified within this version of the script, we now know the three "episodes" of this pilot trilogy to be "The Cemetery" with Roddy McDowell, "Eyes" with Joan Crawford, and "The Escape Route" with Richard Kiley. In vintage fine condition. **\$300 - \$500**



**1057. GARY CONWAY "CAPT. STEVE BURTON" TUNIC AND PANTS FOR LAND OF THE GIANTS.** (ABC TV, 1968-1970) Signature futuristic red wool uniform costume. Including tunic with full red satin lining, zipper and snap front closure and insignia patch on the right breast. With red pants. Both pieces with internal Western Costume stamps. A trademark piece of hero wardrobe from the imaginative Sci-Fi series *Land of the Giants*. The tunic's satin lining exhibits some tears and a small burn to lining. All in vintage fine condition. **\$3,000 - \$5,000**



**1058. HEATHER YOUNG "BETTY HAMILTON" TUNIC AND SKIRT FOR LAND OF THE GIANTS.** (ABC TV, 1968-1970) Signature futuristic beige wool tunic and skirt ensemble. Including jacket with zipper front closure, ornamental metal buttons on crosspiece straps, insignia patch on the left breast and a matching skirt. Both pieces retain internal "20th Century-Fox" bias labels. Includes 2-unattached epaulettes. A trademark piece of hero wardrobe from the imaginative Sci-Fi series *Land of the Giants*. One jacket strap has come unstitched. Both in vintage fine condition. **\$2,000 - \$3,000**





**1061. ROBERT YOUNG MEDICAL INSTRUMENTS FROM *MARCUS WELBY MD.*** (Universal TV, 1969-1976) Vintage original (5) metal medical instrument props from Marcus Welby MD. Including (1) stethoscope, (1) scalpel, (1) forceps, (1) metal catheter, (1) scoop with scissor handle screen-used in the groundbreaking medical procedural series. With expected age and tarnish. All in vintage very good condition. **\$1,000 - \$1,500**

**1059. ROBERT YOUNG SIGNATURE MEDICAL JACKET FROM *MARCUS WELBY MD.*** (Universal TV, 1969-1976) Vintage doctor's lab coat worn by the most famous TV physician of all time, Robert Young as the title character in *Marcus Welby MD.* Consisting of an optical white knee-length lab coat with notched lapels, front button closure, 2-chest pockets and 2-hip pockets. In very fine condition. **\$800 - \$1,200**

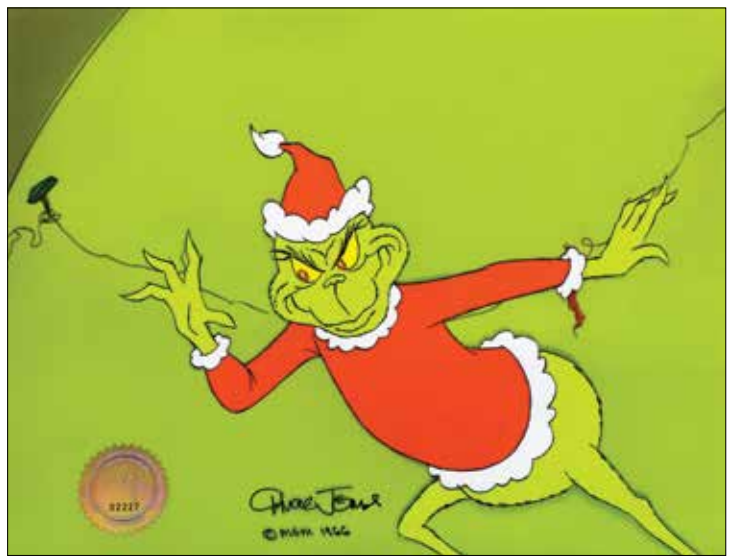
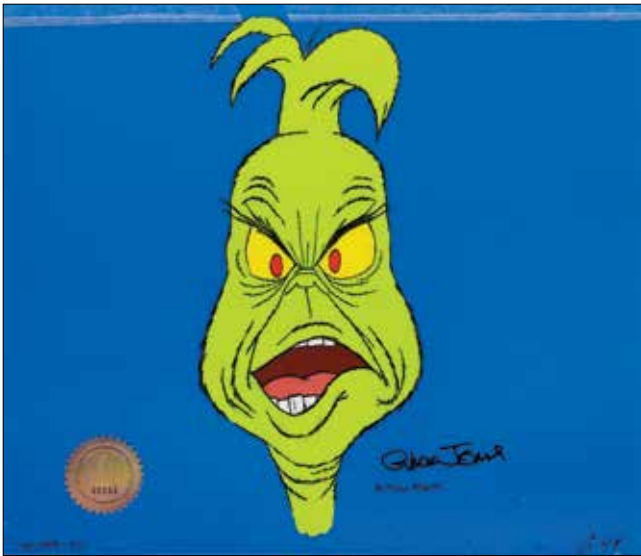


**1060. SONNY BONO SUIT FROM *THE SONNY & CHER COMEDY HOUR.*** (CBS TV, 1971-1974) Vintage custom-tailored sky blue 3-piece suit consisting of 1970s period style jacket with diagonal flap pockets and breast pocket. Satin polka dot lining. Matching pants. Both jacket and pants retain internal "Cotroneo" bias labels typed with, "Sonny Bobo". Includes a custom shimmering ivory fabric shirt from later productions with polished shell button front closure and with "Machin" bias label typed with, "Sonny Bono, April 1975". In vintage fine condition. **\$800 - \$1,200**

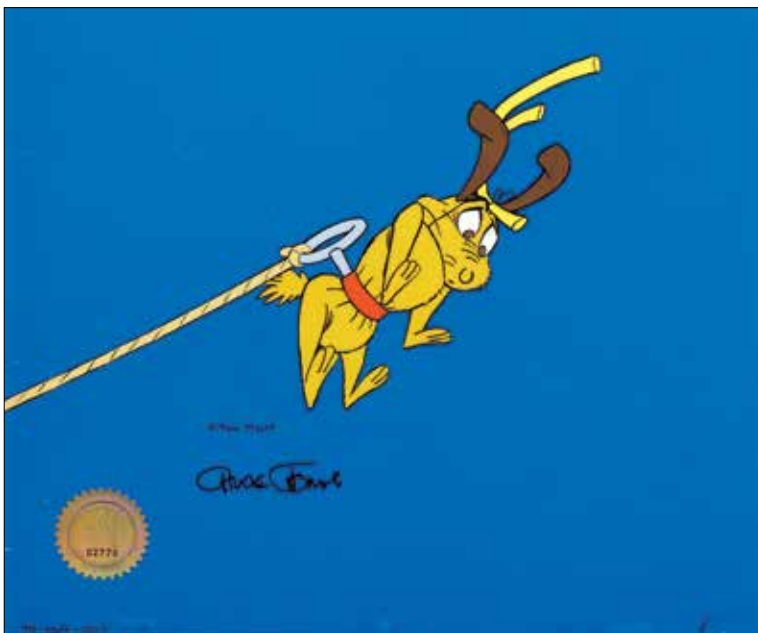
**1062. DAVID CARRADINE "KWAI CHANG CAINE" COSTUME FROM *KUNG FU.*** (ABC, 1972-1975) Vintage original costume worn by David Carradine as the wandering martial arts disciple in the series *Kung Fu.* Consisting of a long sleeve pullover tunic with button up V-neck collar and a pair of moss colored rawhide trousers. Shirt retains the internal "Western Costumes" bias label with typewritten, "2609-I David Carradine". The pants exhibit heavy wear and repair. Shirt exhibits production-use and soiling. Overall in good condition. **\$5,000 - \$7,000**







**1064. COLLECTION OF (12) *HOW THE GRINCH STOLE CHRISTMAS* SCREEN-USED PRODUCTION CELS.** (MGM, 1966) Beautiful vintage (12) original production cels and (1) set of 2-pencil sketches from the classic television Christmas special, *How the Grinch Stole Christmas*. The untrimmed cels range in size from 12.75 x 11.25 in. to 14.5 x 10.5 in. Including (5) of "the Grinch", (1) 2-cel setup of 1-Grinch wearing 1- Santa hat, (1) of the Grinch and "Max" the dog, (3) of "Cindy Lou Who", and (2) of Max 1-with a wreath and 1-as a reindeer with (1) corresponding set of 2-pencil sketches. All cels have been placed on contemporary backgrounds accurate to the scene for presentation. All are dated "1966", signed by director Chuck Jones, and bear a numbered holographic seal of authenticity. This is the finest collection of Grinch cels to appear at auction as they come directly from a single collector who purchased them from Linda Jones, daughter of legendary animator Chuck Jones who created these cels, and are the best examples of iconic scenes and character hallmarks obtainable. All in very fine condition. **\$60,000 - \$80,000**

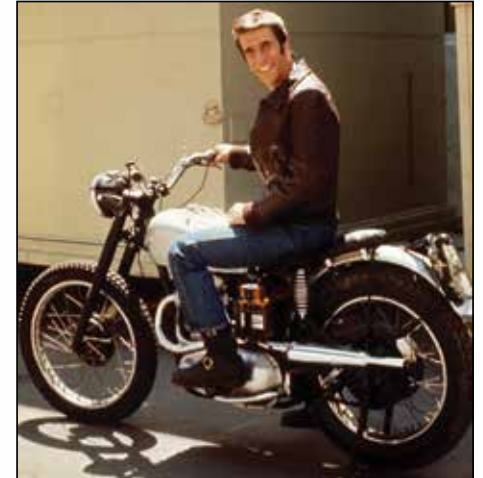






# “The Fonz”

## Triumph Trophy TR5



**1065. HENRY WINKLER “ARTHUR ‘THE FONZ’ FONZARELLI” SIGNATURE TRIUMPH TROPHY TR5 MOTORCYCLE FROM *HAPPY DAYS*.** (Paramount TV 1974-84) This is the motorcycle that helped make Arthur Fonzone, “The Fonz,” The icon of cool – the 1949 Triumph Trophy 500 Custom (frame number TC11198T). Originally a bit player, Fonzie/Winkler, became the breakout star of *Happy Days* — the long running ABC sitcom watched by some 40 million Americans at its ratings peak. The bike was originally owned by Hollywood stuntman, racer and provider of bikes to the studios Bud Ekins (it was Ekins who actually jumped the barbed-wire fence in *The Great Escape*, doubling for his friend Steve McQueen). This ‘49 Triumph is one of three Triumph motorcycles “The Fonz” used during the show’s 10-year run on ABC. According to Bud Ekins, all three Triumphs used on the show were 500cc Trophy models of various years – two of which went missing/stolen, or raced to the ground and sold for parts. Eventually, when the show ended, Ekins sold the third and only remaining “Fonzie” Triumph to friend and motorcycle collector Mean Marshall Ehlers where it resided since 1990. Designed to accommodate Henry Winkler’s inability to ride larger bikes, Ekins had supplied Paramount’s show producers with the beat-up Scrambler, yanking off the front fender, bolted on a set of buckhorn handle bars and spray painted the fuel tank silver. It is often rumored that Winkler was frequently pushed on the bike by stage-hands, confirmed by his own admissions due to his inability to ride a motorcycle. Fonzie’s silver Triumph became a pop culture icon, appearing on countless lunchboxes, posters, t-shirts, model kits and magazines. When the show was cancelled, one of Fonzie’s signature brown leather jackets was gifted to The Smithsonian Institution. The “cool factor” of this Triumph is impossible to quantify or duplicate. The bike measures 82 in. long x 43 in. tall and remains untouched since appearing on television screens over 30 years ago. The motorcycle was awarded to the prior owner at a Seminole Indian casino by Henry Winkler, himself. **\$100,000 - \$150,000**





**1066. HENRY WINKLER "FONZIE" JACKET FROM *HAPPY DAYS*.** (ABC-TV, 1974-84) Brown leather jacket with zipper front closure and elastic/fabric waist. This jacket was manufactured by Ben Cooper (having his signature logo custom lining) for Paramount Pictures Corporation c. 1978. This was a studio used production jacket and was most likely used in various stunt scenes. There is a tear at the inside right arm to this shell as well as a missing zipper pull; otherwise, the jacket is in very good condition and shows evidence of use. Approx. size 38/40 short. This jacket was originally acquired from the "Re-Take Room", who in turn acquired it directly from Paramount Studios. When the show was cancelled, one of Fonzie's signature brown leather jackets was gifted to The Smithsonian Institution. An important piece of television history. **\$30,000 - \$50,000**



**1067. GILDA RADNER *SATURDAY NIGHT LIVE* OPENING TITLE CARDS.** (NBC, 1975-) Vintage original paste up layout artwork for credit bumpers of the classic late night sketch comedy show. Consisting of (2) graphic photo portraits of Gilda Radner affixed to a layout 30 x 18.25 in. board. With a 28.5 x 17.75 in. acetate overlay featuring cutout and pasted up text, "Gilda" and "Live From New York" to indicate where the TV chyrons should be placed. Photos are evenly toned with some foxing and have come loose from the backing board but without being detached. In vintage very good condition. **\$1,000 - \$1,500**



to leather belts for attaching to an actor. A swiveling latch secures the branch flat against the body, to be released on cue, sending the branch springing up and outward giving the effect of the actor being impaled from behind with the branch jutting out of their chest. Victims of the bloodthirsty trees included Garrett Morris, Gilda Radner, guest host Bergen and even Frank Zappa in a cameo appearance. The rig mechanism and spring remain in working order. Trigger wire not present. In vintage very good condition. **\$1,000 - \$1,500**



**1069. ORIGINAL "SLEESTAK" HEAD MAQUETTE FROM *LAND OF THE LOST*.** (NBC-TV, 1974-77) In the wonderful world of Sid & Marty Krofft, the Sleestak are a reptilian humanoid race with huge black eyes, thin wide-set mouth, covered mostly in green scales and a horn protruding from the top of the head. This is an original design maquette for the creature's head. Built upon a rigid polyfoam form, the sculpture is accomplished using oil-based modeling clay. Measures 9 in. tall and exhibits a few hairline cracks, which don't detract from the overall appearance. **\$800 - \$1,200**



**1071. TOM SELLECK *MAGNUM PI* SHIRT.** (Universal TV, 1980-1988) Vintage Tom Selleck signature Hawaiian shirt from *Magnum PI*. Consisting of a rayon maroon casual short sleeve shirt with blue and pink orchid motif, and coconut shell buttons. Retaining internal "Heidi" maker's label. In vintage, production used very good to fine condition. **\$600 - \$800**



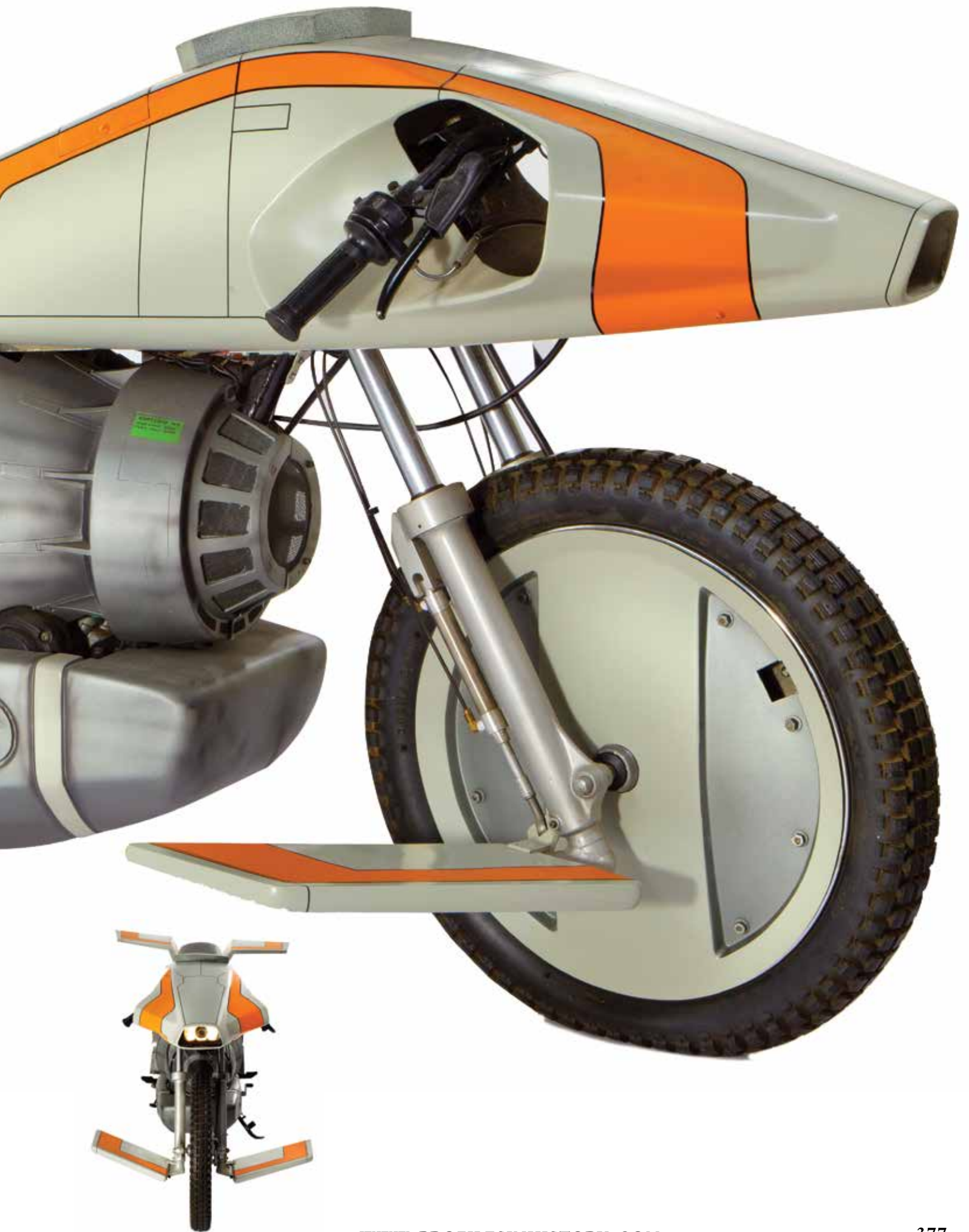
**1072. KENT MCCORD "CAPT. TROY" CYCLE JACKET FROM *GALACTICA 1980*.** (Universal TV, 1980) Vintage original cycle jacket from the reboot of the original *Battlestar Galactica* titled *Galactica 1980*. Consisting of a heavy brown leather padded and rayon-lined jacket with tufted panel sleeves, zipper front closure with belt fasten at collar and 2-snapo hip pockets. Internal "Neto" maker's label. In vintage very good condition. **\$300 - \$500**

1070. No Lot

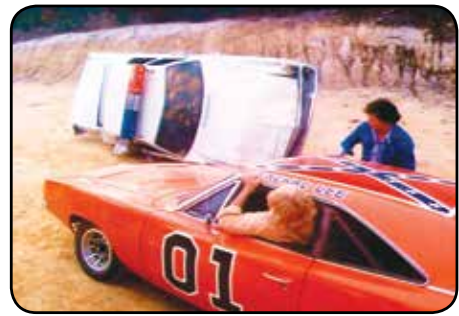




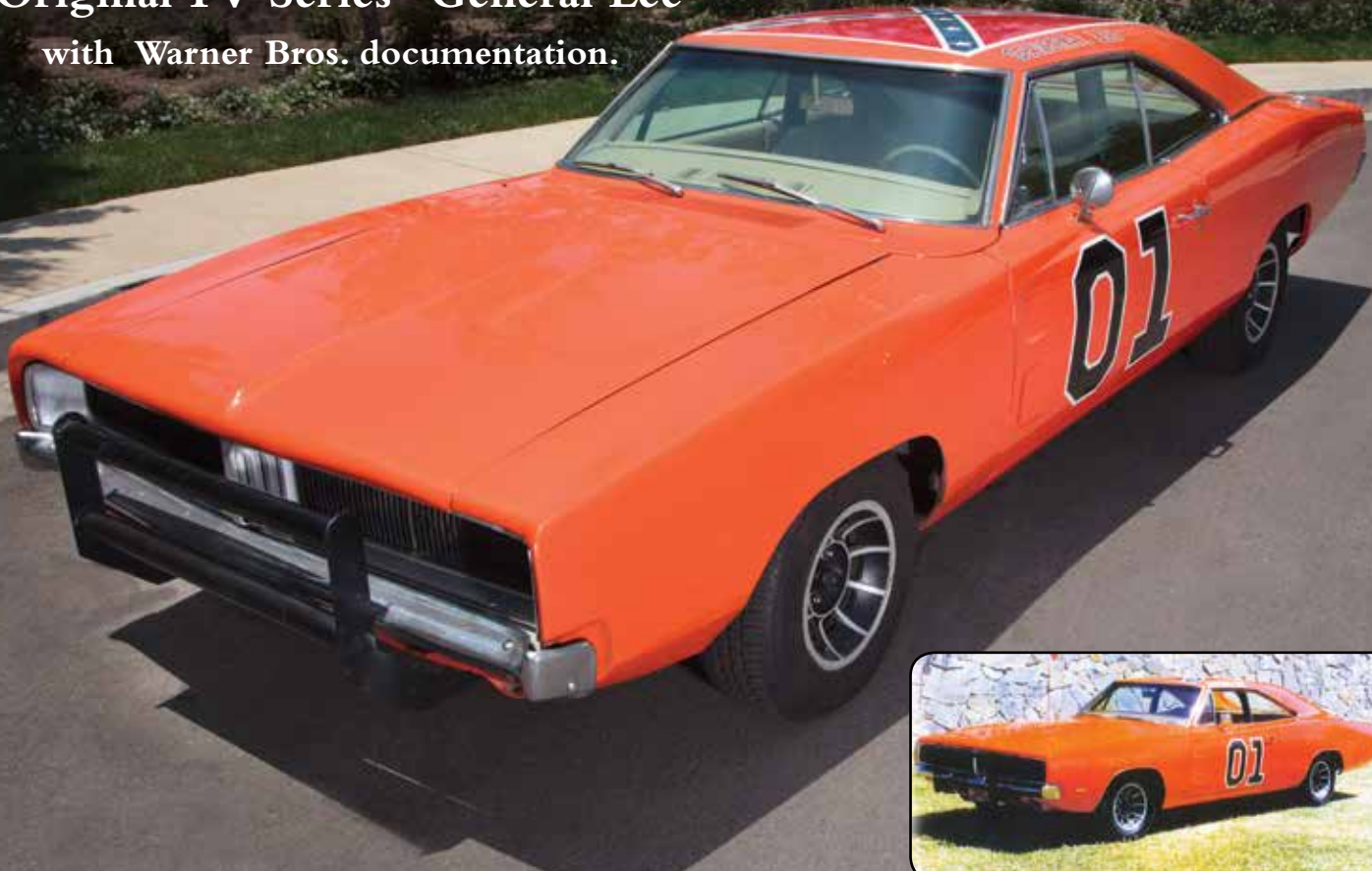
**1073. ORIGINAL SCREEN-USED FLYING TURBOCYCLE FROM *GALACTICA 1980*.** (Universal-TV, 1980) Designed by David Jones, this is one of three Turbocycles custom built for the studio by Universal/Hartland. The Turbocycle is built on a 1979/1980 Yamaha MX-175 motorcycle with a custom fiberglass fairing and "turbine-look" power plant. The motorcycle features articulating wings on the front forks as well as on the tail. The pneumatics extending the wings are fully functional (as are the head and tail lights) and are powered by an external adapter plugging into a standard wall socket to avoid risk and hassles of battery leakage. The motorcycle was restored under the guidance and assistance of some of the original builders from Hartland. Only the gas cover had to be fabricated (the seat upholstery and chin pad were made with the same materials used by production). The original motor is complete, yet was not restored due to the extreme limitations in riding this motorcycle (it is known that the stunt men on the show were not fond of riding the Turbocycles due to the unfriendly ergonomics). Measures 80 in. long x 40.5 in. tall. Sold on a Bill of Sale. **\$25,000 - \$35,000**







*Dukes of Hazzard*  
Original TV Series “General Lee”  
with Warner Bros. documentation.



**1074. “GENERAL LEE” 1969 DODGE CHARGER FROM *THE DUKES OF HAZZARD*.** (CBS-TV, 1979-85) From the classic TV series that spawned any number of modern day good ol’ boys – as well as a fashion tsunami of Daisy Duke cut-off blue jean shorts – is this original screen-used Dodge Charger, used as a “General Lee” car replete with Confederate Flag emblem on the roof and “01” number on the doors. Although there were over 300 General Lee cars used during the series, only a few survived the production, as most were destroyed during filming of the show’s obligatory stunt scenes, in which it seemed that every week Bo and Luke Duke would launch their car off of an impossible jump. So many cars were destroyed, in fact, that the production crew had difficulty finding similar Dodge Chargers, scouring the country for vehicles that they would quickly convert to new “General Lees” for the stunt scenes. (Similarly, over 450 police cars were wrecked during the series run, thanks of course to the crime-fighting ineptitude of Enos, Sherriff Roscoe P. Coltrane and Boss Hogg!) This car has all the hallmarks of a studio “hero” car: the inside door panel hardware (door lock and handles) were removed by the production crew to enable the actors to easily slide in and out of the car through the door windows, and a custom front center seat was installed so that an additional actor could ride in the front – most often this was Katharine Bach, who played “Daisy”. The car was originally blue, and the interior of the trunk and engine compartment still retains this color scheme, as this car was most certainly acquired by the crew in some of the later seasons and painted in the “General Lee” paint scheme. The wheels are original, and the interior has been re-upholstered. Some exterior paint touch-ups have been done in the years since the production ended, and the decals on either side of the Confederate flag have been refreshed. Though the turn signals are not currently working, the car remains in good running condition and is completely street legal and drivable. The car has a clear title, and is accompanied with a letter of authenticity from Warner Bros. stating that this car was used as a “General Lee” picture vehicle during the filming of the series. Also included with the car is an original production Hazzard County license plate for the General Lee with license number “CNH 320” (not original to this car, but used on another General Lee on the series). These license plates are extremely rare, as most were removed and subsequently lost after the production wrapped; only three are believed to have survived. A rare opportunity to own an original, screen-used General Lee – one of the most recognizable cars in television history. **\$100,000 - \$150,000**









**1075. JOHNNY CARSON SKYDIVING JUMPSUIT FOR A TONIGHT SHOW SEGMENT.** (NBC, 1962-1992) Vintage red canvas jumpsuit worn by Johnny Carson in 1968 on his first and only free-fall skydive which was televised repeatedly on the *Tonight Show*. Consisting of a 1-piece size large bright red jumpsuit with double-zipper front closure, black wool elastic cuffs and collar, stirrups at the leg hems, zipper chest pocket and fabric name badge affixed to the left breast with stenciled, "Johnny". With faded maker's label present reading obscured "Manchester, Conn. USA" visible. Accompanied by a maroon fabric satchel. In vintage very good condition. **\$2,000 - \$3,000**



**1076. CUSTOM BRONZE GRAVE MARKER PRESENTED TO JOHNNY CARSON ON THE TONIGHT SHOW.** (NBC, 1962-1992) Vintage 24 x 14 in. floral garden memorial plaque, custom cast for Johnny Carson in bronze by Gorham Bronze Textron of Providence Rhode Island in the early 1980s. The heavy bronze grave marker features the NBC peacock logo and reads in embossed text, "Here's Johnny, Johnny Carson, 1925-, 'I'll be right back!'". Presented to Carson on air during his *Tonight Show* in the 1980s. With Gorham maker's mark, serial number and snipe taped to the verso. In vintage very fine condition. **\$800 - \$1,200**



**1077. DYNASTY CAST-SIGNED SCRIPT.** (Aaron Spelling Prod., 1982) Vintage original studio bound and clasped 50-page revised final draft script for *Dynasty* episode "The Mirror". Printed entirely on blue correction pages, dated 12/07/82. Signed neatly on front cover by cast members Joan Collins, John Forsythe, John James, Linda Evans and Diahann Carroll. In vintage fine condition. **\$300 - \$500**



**1078. DAVID HASSELHOFF "MICHAEL KNIGHT" BLACK LEATHER KNIGHT RIDER JACKET.** (Universal, TV, 1982-1986) Vintage original black leather paneled jacket with white ornamental stitching in oval patterns on sleeves, chest and back and with black rayon lining. White piping on shoulders. Zipper front closure with a snap collar. Gathered sleeve cuffs and waist. Retaining the "Stratego" maker's label. In vintage fine condition. **\$600 - \$800**

mental stitching in oval patterns on sleeves, chest and back and with black rayon lining. White piping on shoulders. Zipper front closure with a snap collar. Gathered sleeve cuffs and waist. Retaining the "Stratego" maker's label. In vintage fine condition. **\$600 - \$800**



**1079. ARCHIVE OF (50+) ORIGINAL BIG LOVE CONCEPT SKETCHES.** (HBO, 2006-2011) Accomplished by Michael Hobson in pencil on vellum artist leaves ranging in size from 9 x 12 in. to 13.5 x 10.75 in. Images include striking likenesses of the cast, familiar settings, potential logo/title concepts and more. All sketches exhibit very minor production handling. All are finished renderings suitable for individual display. In overall fine condition. **\$300 - \$500**



**1080. NOAH WYLIE SIGNED COSTUME ENSEMBLE FROM *ER*.** (NBC, 1994-2009) Collection of (3) Costume pieces. Including (1) mint green medical scrub tunic signed on the breast pocket, "Dr. Carter with love, Noah Wylie", (1) white lab coat signed on the breast pocket, "Dr. Carter with love, Noah Wylie", and (1) prop stetho-

scope signed on the head of the diaphragm, "Noah Wylie". Donated by Wylie to a charity. All in production used very fine condition. **\$400 - \$600**



**1082. *CHARMED* (3) CAVEWOMAN COSTUMES FROM "VALHALLEY OF THE DOLLS" SEASON 6.** (Spelling TV, 1998-2006) Collection of (3) leather and vacuum formed costumes and pieces. Including (1) Alyssa Milano "Phoebe" costume of leather bikini top, wrap skirt, amulet and armor over skirt, (1) Rose McGowan "Paige" costume of leather bikini top, sectional skirt, gauntlets and shin guards, and (1) Hollie Marie Combs "Piper" costume of leather wrap top with integral collar,

wrap skirt, gauntlets, shin pads, upper arm bracelet and fanning armor front piece. In fine condition. **\$800 - \$1,200**



**1081. FROG PUPPET FROM THE HISTORIC BUDWEISER FROG COMMERCIALS.** (ca. 1990s) This hyper-realistic animated frog figure debuted during the Super Bowl XXIX telecast. Constructed of cast silicone painted in great amphibious detail with plastic frog eyes inset. The silicone skin retains armature in the leg portions. Animatronic mechanics in upper body armature removed. Comes on a simple pipe and board display stand, fully measuring 20.5 x 11 x 11.75 in. In vintage production used very good condition.

**\$2,000 - \$3,000**



**1083. CHERRY JONES "PRESIDENT TAYLOR" SCREEN WORN COSTUME FROM *24* SEASON 7.** (TCF TV, 2001-2010) Original tailored 3-piece skirt suit consisting of (1) navy blue microdot blazed with navy, orange and pink striped piping detail at collar, lapel, pockets and hem. Lined in navy synthetic fabric, (1) matching skirt with zipper side closure, and (1) stretch cotton navy blue tank top. Includes bracelet and necklace costume jewelry. In production used fine condition. **\$400 - \$600**



**1084. MINIATURE GERMAN PLANE MADE FOR *AMAZING STORIES* EPISODE, "THE MISSION".** (Universal, TV, 1985-1987) Vintage original production made scale model of a Messerschmitt ME109. Consisting of resin, vacuum formed plastic, wood, carved foam core, modeler's tape and metal components. Measuring 54.5 from tail to nosecone and 63 in. from wingtip to wingtip. With paper Luftwaffe crosses and swastika cutouts on back tail wing and propeller. Production distressed with separation to some model seams and material missing from front grill, (3.5 in. segment of back left tail missing). In vintage, production used condition. **\$600 - \$800**





**1085. RUTINA WESLEY "TARA" SCREEN USED VAMPIRE BURN MAKEUP ON LIFECAST FOR *TRUE BLOOD*. (HBO, 2008-2014)** Consisting of a forehead to chest, silicone appliance with charred blister,

burns and ash detailing. The makeup has been carefully removed from the actress and placed on a 16.5 x 15.25 x 7 in. polyfoam head and shoulders casting of the actress. Wig is permanently affixed for display. Exhibiting production wear, torn blending edges and separation of neck and chest appliance from chin and face segment. In overall good condition. **\$300 - \$500**



**1086. *TRUE BLOOD* SCREEN-USED COMPLETE RESTAURANT BOOTH FROM MERLOTTE'S BAR AND GRILL. (HBO, 2008-2014)** This is a complete booth from the Merlotte's set as seen in most episodes of the series. Consisting of (2) maroon plywood and padded faux leather bench seats measuring 41 in. tall, 23 in. wide and 60.75 in. long. Includes (1) central wooden table with 1-camera-facing metal T-leg and 1-back "H"-shaped folding leg. Wooden table measures 30 in. tall, 29.5 in. wide, 60 in. long and 1.25 in. thick. All pieces are studio distressed. Acquired from the production after the popular show wrapped in 2014. **\$400 - \$600**



**1087. ANNA PAQUIN "SOOKIE" SCREEN-WORN DRESS. (HBO, 2008-2014)** Including an ivory-colored cotton sundress with embroidered floral motif and dots and ruffle bottom in Season 1 episodes and also in promotional shots. In very fine condition. **\$600 - \$800**



**1088. ANNA PAQUIN "SOOKIE" SCREEN WORN PINK LINGERIE ON *TRUE BLOOD*. (HBO, 2008-2014)** Including a sheer pink mesh layered robe with floral lace detailing at shoulders, sleeves and hem and with ribbon tie belt worn in Season 6: Episode 4, "At Last". In very fine condition. **\$400 - \$600**



**1089. CARRIE PRESTON "ARLENE" AND RUTINA WESLEY "TARA" (2) SCREEN WORN COSTUME ON *TRUE BLOOD*. (HBO, 2008-2014)** Consisting of (1) silky polyester sundress with flower print and integral bra worn by Rutina Wesley and (1) butter-colored flannel 2-piece pajama set worn by Carrie Preston in unspecified episodes. In very fine condition. **\$300 - \$500**



**1090. ALFRE WOODARD "RUBY" AND ADINA PORTER "LETTIE MAE" (2) COSTUMES FOR TRUE BLOOD.** (HBO, 2008-2014) Including (1) red floor-length nightgown with gathered V-neck embroidered with rain-bow zigzag detail and blue stripe at mid-hem and worn in Season 5: Episode 4, "We'll Meet Again" and (1) 2-piece skirt suit worn by Adina Porter as "Lettie Mae" in Season 7: Episode 1, "Jesus Gonna Be Here". In very fine condition. **\$300 - \$500**



**1091. NELSON ELLIS "LAFAYETTE" SCREEN WORN ANIMAL PRINT KAFTAN FOR TRUE BLOOD.** (HBO, 2008-2014) Consisting of a polyester gold tiger-print floor-length kaftan worn in Season 6: Episode 6, "Don't You Feel Me". In very fine condition. **\$300 - \$500**



**1092. TARA BUCK "GINGER" SCREEN WORN FANTASIA ENSEMBLE FROM TRUE BLOOD.** (HBO, 2008-2014) Including (1) crème colored with black snakeskin-print spangled halter top and (1) pink gradient denim cut-off shorts worn in Season 5: Episode 10, "Gone, Gone, Gone". In very fine condition. **\$300 - \$500**

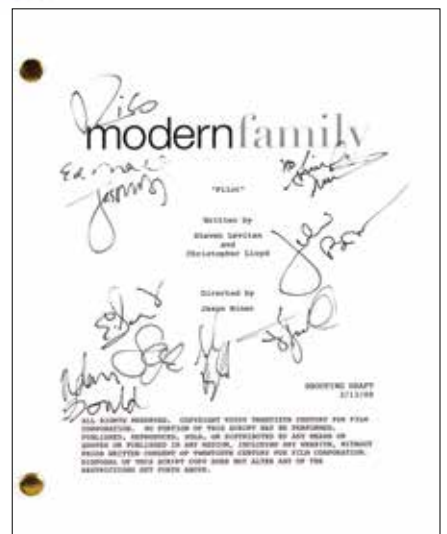


**1093. V CAST SIGNED ADVANCE POSTER.** (ABC-TV, 2009) For the 2009 reboot of the cult classic 80s Sci-Fi series *V*. The 11 x 17 in. poster was signed at the 2010 San Diego ComicCon by Elizabeth Mitchell, Joel Gretsch, Morris Chestnut, Logan Huffman, Morena Baccarin and three others. The poster remains in very good to fine condition. **\$200 - \$300**



**1094. EDIE FALCO "JACKIE PEYTON" COMPLETE COSTUME FROM NURSE JACKIE.** (Showtime, 2010-2015) Complete nurse's costume. Includes 2-piece powder blue "Gray's Anatomy" brand scrubs, (1) Italian yarn, light gray Banana Republic brand shawl-collared cardigan, and (1) pair of size 8 blue and silver New Balance tennis shoes worn in Season 6: Episode 10, "Sidecars and Spermicide". With production soiling and distress. Overall in very good to fine condition. Comes with Lionsgate COA. **\$400 - \$600**

**1095. MODERN FAMILY CAST SIGNED PILOT SCRIPT AND PHOTOGRAPH.** (TCF TV, 2009-) Studio-bound and bradded "Pilot" script. Written by Steven Levitan and Christopher Lloyd. Signed on white cardstock cover by castmembers, Ed O'Neill, Sofia Vergara, Julie Brown, Ty Burrell, Jesse Tyler Ferguson, Eric Stonestreet, Nolan Gould, Rico Rodriguez and Sarah Hyland. Includes an original color 8 x 10 in. lithograph photo signed by the cast. In very fine condition. This lot is provided by an ABC executive and all proceeds benefit the California Wildlife Center. **\$300 - \$500**







**1096. GRETCHEN MOL "GILLIAN DARMODY" SILVER DRESS FROM *BOARDWALK EMPIRE*.** (HBO, 2010-2014) Consisting of a metallic pewter fabric period dress with bell sleeves accompanied by an elaborate multi-color silk scarf worn in Season 3: Episode 1, "Resolution". In very fine condition. Comes with an (HBO) COA. **\$400 - \$600**



**1098. VINCENT PIAZZA "LUCKY LUCIANO" BLACK PINSTRIPE SUIT FROM *BOARDWALK EMPIRE*.** (HBO, 2010-2014) Consisting of a vintage black pinstripe suit with jacket, matching vest and pants with jacket and pants retaining costumer's labels printed, "Boardwalk Lucky Luciano" worn in Season 1: Episode 6, "Family Limitation". In very fine condition. Comes with an (HBO) COA. **\$400 - \$600**



**1097. PATRICIA ARQUETTE "SALLY WHEELER" SEQUIN EVENING DRESS FROM *BOARDWALK EMPIRE*.** (HBO, 2010-2014) Consisting of a sheer black net sleeveless period flapper dress ornately embellished with emerald tube beads and silver sequins and silver underliner worn in Season 4: Episode 8, "The Old Ship of Zion". In very fine condition. Comes with an (HBO) COA. **\$400 - \$600**



**1099. IN-PROGRESS "RICHARD" SKETCH FROM *BOARDWALK EMPIRE*.** (HBO, 2010-2014) Accomplished in pencil and charcoal on partially printed image on 11 x 15 in. textured artists' paper. Depicting "Richard Harrow" as sketched by "Angela Darmody" in Season 2: Episode 4, "What Does the Bee Do?". Comes with an (HBO) COA. **\$800 - \$1,200**



**1100. KELLY MACDONALD "MARGARET SCHROEDER" GRAY OVERCOAT FROM *BOARDWALK EMPIRE*.** (HBO, 2010-2014) Consisting of a vintage heavy gray brushed wool topcoat with braided piping on collar and lapel and bias cuffs, button front closure and deco pattern lining worn in Season 1: Episode 12, "A Return to Normalcy". In very fine condition. Comes with an (HBO) COA. **\$400 - \$600**



**1101. AARON PAUL HAZMAT SUIT FROM *BREAKING BAD*.** (Sony, 2008-2013) Iconic bright yellow synthetic fabric hooded Hazmat suit with gathered elastic neck, sleeves and ankles. Featuring heavily in the meth-cooking theme of the show. The front zipping commercial sterile suit retains the name, "Jesse" written in pen on the interior collar and some theatrical blood remnant traces on right chest and sleeve. Instantly recognizable and in fine production used condition. **\$2,000 - \$3,000**



**1102. KELLY MACDONALD "MARGARET SCHROEDER" DRESSING ROBE FROM *BOARDWALK EMPIRE*.** (HBO, 2010-2014) Consisting of a satin peach-colored period dressing gown with elegant shoulder and lapel tassels on integral dangling flags, bias folded cuffs, large self cover buttons and internal ribbon ties worn in Season 2: Episode 1, "21". In very fine condition. Comes with an (HBO) COA. **\$400 - \$600**



**1103. JACK GLEESON "JOFFREY BARATHEON" CROWN FROM *GAME OF THRONES*.** (HBO, 2011-) In the wildly popular *Game of Thrones* universe, "Joffrey Baratheon's" crown sits upon the head of one of television's all time most heinous villains to ever skulk across the small screen. This is the hero crown, screen worn by Jack Gleeson as the despicable "King Joffrey" throughout Seasons 1 and 2 of the drama. Consisting of a 6.25 in. oval x 3 in. tall crown of cast resin in an interlocking antler motif. (4) amber-colored resin jewels are affixed to a series of small ornamental accent settings ringing the crown. The entire prop has been expertly painted in metallic gold and studio-antiqued to appear weathered and aged. Instantly recognizable. In fine condition. Comes with a signed Home Box Office (HBO) COA. **\$15,000 - \$25,000**





**1104. MARILYN MONROE (8)** EARLY PHOTOGRAPHS IN SEAGULL-PRINT BIKINI BY JOSEPH JASGUR. (1946) Vintage gelatin silver (6) and RC (2) approx. 8 x 10 in. prints, printed circa 1987 by Joseph Jasgur from his original negatives, of young Norma Jeane Dougherty a few years before her metamorphosis into Marilyn



Monroe. This grouping of Marilyn in a seagull-print bikini includes (4) verso stamped with photographer's credit and card-mounted for exhibition. Fine. **\$200 - \$300**



**1105. MARILYN MONROE (4)** EARLY PHOTOGRAPHS WITH CAMERA OR TELESCOPE BY JOSEPH JASGUR. (1946) Vintage gelatin silver (4) approx. 8 x 10 in. prints, printed circa 1987 by Joseph Jasgur from his original negatives, of young Norma Jeane Dougherty a few years before her metamorphosis into Marilyn Monroe. This grouping of Marilyn with telescope or large Graflex camera as props includes (3) verso stamped with photographer's credit, of which (2) are card-mounted for exhibition. Very fine.



**\$200 - \$300**



**1106. MARILYN MONROE (4)** EARLY PHOTOGRAPHS IN STRIPED BIKINI BY JOSEPH JASGUR. (1946) Vintage gelatin silver (4) approx. 8 x 10 in. prints, printed circa 1987 by Joseph Jasgur from his original negatives, of young Norma Jeane Dougherty a few years before her metamorphosis into Marilyn Monroe. This grouping of Marilyn in a striped bikini



includes (2) verso stamped or blindstamped with photographer's credit and card-mounted for exhibition. (1) seated beach pose appears to be a 1940s vintage original print and is very good only; remainder very fine. **\$200 - \$300**

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**1107. MARILYN MONROE (7)** EARLY PHOTOGRAPHS IN PLAID SHIRT BY JOSEPH JASGUR. (1946) Vintage gelatin silver (7) approx. 8 x 10 in. prints, printed circa 1987 by Joseph Jasgur from his original negatives, of young Norma Jeane Dougherty a few years before her metamorphosis into Marilyn Monroe. This grouping of Marilyn in plaid or striped shirts includes (3) verso stamped with photographer's credit. All are card-mounted for exhibition. Very fine. **\$200 - \$300**



**1108. MARILYN MONROE (8)** EARLY PHOTOGRAPHS IN WHITE SWEATER BY JOSEPH JASGUR. (1946) Vintage gelatin silver (8) approx. 8 x 10 in. prints, printed circa 1987 by Joseph Jasgur from his original negatives, of young Norma Jeane Dougherty a few years before her metamorphosis into Marilyn Monroe. This grouping of Marilyn in a tight white sweater includes (5) verso stamped, blindstamped, or sniped with photographer's credit, and one of these is also signed on recto by Jasgur. (4) are card-mounted for exhibition. Very fine. **\$200 - \$300**



**1109. MARILYN MONROE (3)** RARE EARLY VINTAGE PHOTOGRAPHS BY JOSEPH JASGUR. (1946) Vintage gelatin silver (3) approx. 8 x 10 in. prints by Joseph Jasgur from his original negatives, of young Norma Jeane Dougherty a few years before her metamorphosis into Marilyn Monroe. Each bears Jasgur's early credit-stamp (without zipcode) and therefore are early prints, either 1940s or 1950s. (One has the Jasgur credit partially obscured with addition of a George Posner credit stamp). In vintage fine condition. **\$400 - \$600**

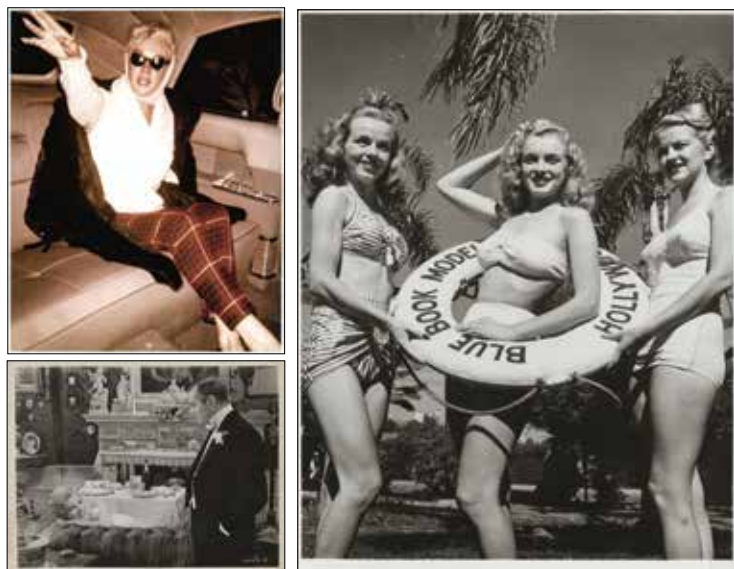
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**1110. MARILYN MONROE (4) EARLY COLOR PHOTOGRAPHS BY JOSEPH JASGUR.** (1946) Kodacolor (3) and digital (1) approx. 8 x 10 in. color prints, printed circa 1987 by Joseph Jasnur from his original transparencies, of young Norma Jeane Dougherty a few years before her metamorphosis into Marilyn Monroe. This grouping of Marilyn in a striped bikini and college-preppie sweater and skirt includes (1) signed on recto by Jasnur. (3) are card-mounted for exhibition. Very fine. **\$200 - \$300**



**1111. MARILYN MONROE (8) BLACK & WHITE AND COLOR PHOTOGRAPHS INCLUDING AN EARLY JOSEPH JASGUR SWIMSUIT POSE.** (1946-1955; majority printed later) Gelatin silver and RC (7) plus color (1) approx. 8 x 10 in. photographs of Marilyn Monroe. Image of Monroe on beach in striped bikini, though not stamped, is by Joseph Jasnur and is one of the earliest images created for teenage Norma Jeane. Very fine. **\$200 - \$300**



**1112. MARILYN MONROE LOBBY CARD FOR HER FIRST FILM APPEARANCE DANGEROUS YEARS.** (TCE, 1948) Vintage 11 x 14 in. portrait lobby card with the earliest appearance of Marilyn Monroe on any known movie paper. Glowing image of a fresh-faced young Marilyn as a diner waitress. Tiny trace of handling, in vintage fine to very fine condition. **\$400 - \$600**

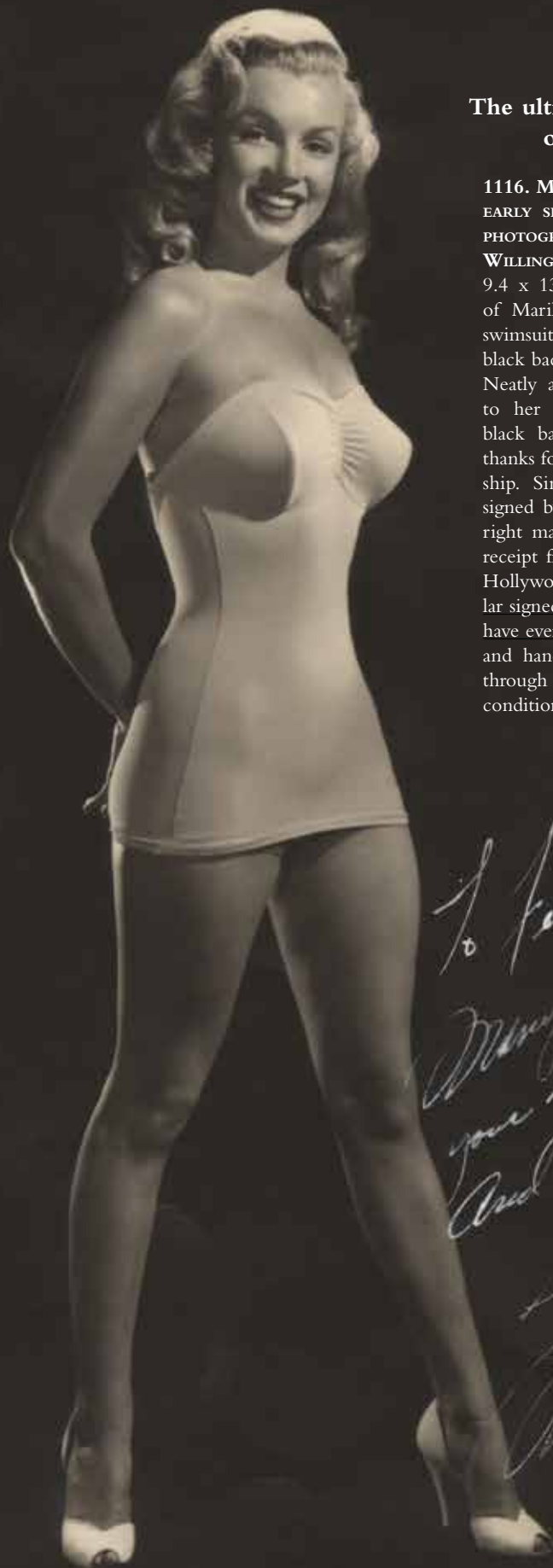


**1113. MARILYN MONROE (8) BLACK & WHITE AND COLOR PHOTOGRAPHS, INCLUDING (1) WITH CECIL BEATON AND (1) WITH BOB BEERMAN CREDITS.** (1948-1956; majority printed later) Gelatin silver and RC (6) plus color (2) approx. 8 x 10 in. photographs of Marilyn Monroe, at home on Doheny Drive, 1953 is stamped on verso with Bob Beerman credit, and melancholy portrait against wallpaper is later-sniped with Cecil Beaton credit and Camera Press Ltd. Stamp. Very fine. **\$200 - \$300**



**1114. MARILYN MONROE (8) BLACK & WHITE AND COLOR PHOTOGRAPHS INCLUDING UNCOMMON EARLY CHEESECAKE IMAGES.** (1946-1957; majority printed later) Gelatin silver and RC (6) plus color (2) approx. 8 x 10 in. photographs of Marilyn Monroe. (3) images are later prints of remarkable and uncommon early cheesecake poses. Very fine. **\$200 - \$300**





**The ultimate pin-up photograph  
of Marilyn Monroe.**

**1116. MARILYN MONROE EXTRAORDINARY** EARLY SIGNED AND INSCRIBED OVERSIZED PHOTOGRAPH, ALSO SIGNED BY LASZLO WILLINGER. (ca, 1949) Vintage gelatin silver 9.4 x 13.8 in. double-weight photograph of Marilyn Monroe in white one-piece swimsuit and heels posed perfectly against black background, shot by Laszlo Willinger. Neatly and floridly inscribed by Marilyn to her agent in white ink against the black background, "To Ferdinand, Many thanks for your encouragement and friendship. Sincerely, Marilyn Monroe". Also signed by Willinger in black ink in lower right margin. Accompanied by 1974 sales receipt from Hollywood Book Service on Hollywood Blvd. Easily the most spectacular signed Marilyn Monroe photograph we have ever encountered. Very minor creasing and handling at corners and occasionally through background, in vintage very good condition. **\$50,000 - \$70,000**

*To Ferdinand,  
Many thanks for  
your encouragement  
and friendship.  
Sincerely,  
Marilyn Monroe*



**1117. MARILYN MONROE (8) BLACK & WHITE PHOTOGRAPHS INCLUDING (1) WITH EVE ARNOLD/ MAGNUM PHOTOS CREDIT.** (1948-1960; majority printed later) Gelatin silver and RC (8) approx. 8 x 10 in. photographs of Marilyn Monroe. Image of Monroe topless from back for *The Misfits* bears Eve Arnold/ Magnum Photos credit. Very fine. **\$200 - \$300**



**1118. MARILYN MONROE (7) VINTAGE ORIGINAL PHOTOGRAPHS BY BRUNO BERNARD.** (circa 1949) Vintage (7) gelatin silver approx. 8 x 10 in. glossy photographs of Marilyn Monroe by Bruno Bernard, each with either his credit stamp, studio sticker, or both. A nice mix of early swimsuit and sweater-girl poses, plus a charming shot of young Marilyn towering over pint-sized powerhouse agent Johnny Hyde dancing at a party. Most, if not all, are likely printed later by Bernard in the 1960s from his own negatives. Only occasional signs of handling or loss, overall in vintage fine condition. **\$600 - \$800**



**1119. MARILYN MONROE (8) BLACK & WHITE AND COLOR PHOTOGRAPHS INCLUDING (1) WITH CECIL BEATON AND (1) WITH CHARLES VARON CREDITS.** (1949-1961; majority printed later) Gelatin silver and RC (6) plus color (2) approx. 8 x 10 in. photographs of Marilyn Monroe. Image of Monroe at micro-

phone with Arthur Miller is crayon marked with Charles Varon credit, and girlish portrait with bird is later-sniped with Cecil Beaton credit and Camera Press Ltd. Stamp. Very fine. **\$200 - \$300**



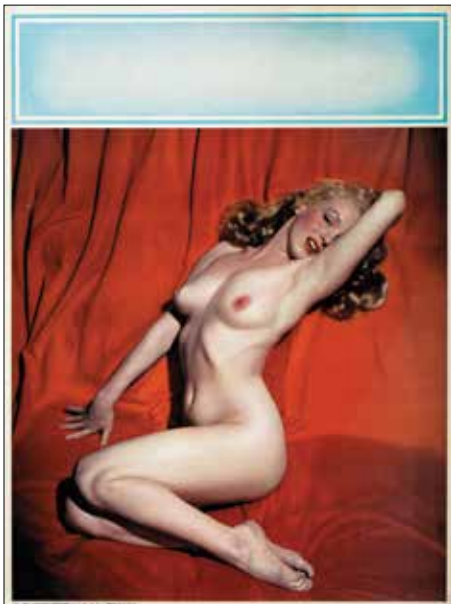
**1120. MARILYN MONROE (8) BLACK & WHITE AND COLOR PHOTOGRAPHS INCLUDING (1) WITH BURT GLINN/MAGNUM PHOTOS CREDIT.** (1949-1962; majority printed later) Gelatin silver and RC (7) plus color (1) approx. 8 x 10 in. photographs of Marilyn Monroe. Image of Monroe at a banquet for Nikita

Khrushchev is sniped on verso with Burt Glinn/ 1962 Magnum Photos credit, and image from *River of No Return* is later-sniped with John Swope credit. Very fine. **\$200 - \$300**



**1121. MARILYN MONROE (8) BLACK & WHITE AND COLOR PHOTOGRAPHS INCLUDING A REMARKABLE BERT STERN PORTRAIT.** (1949-1962; majority printed later) Gelatin silver and RC (6) plus color (2) approx. 8 x 10 in. photographs of Marilyn Monroe. Soft-focus portrait appears to be vintage, and is attributed to Bert Stern. Very fine. **\$200 - \$300**





**1122. MARILYN MONROE VINTAGE ORIGINAL "GOLDEN DREAMS" NUDE CALENDAR EARLIEST SAMPLE VARIANT.** (circa 1952) Vintage 12 x 16.5 in. color chromo-litho calendar-salesman's sample "Golden Dreams" of Marilyn Monroe, being the earliest known variation of the infamous Tom Kelly nude photo sessions. All known subsequent variations of the Tom Kelly/Marilyn nudes list her name with the alternating titles ("Golden Dreams" or "A New Wrinkle"), and only a handful of examples prior to her name addition are known to survive. Virtually unhandled, in vintage very fine condition. **\$300 - \$500**



**1123. MARILYN MONROE VINTAGE ORIGINAL CENSORED CALENDAR ARTWORK VARIANT.** (circa 1952) Vintage 9.75 x 16.5 in. calendar-salesman's sample artwork interpretation of Tom Kelly's "Golden Dreams" Marilyn Monroe pose, with screened-over bra and lace panties for conservative communities. Artwork is in the style of Earl Moran or Zoe Mozart, but is uncredited here. Just a trace of handling and corner creasing, in vintage very good to fine condition. **\$200 - \$300**



**1124. MARILYN MONROE IN REVEALING HALTER-TOP OVERSIZE VINTAGE ORIGINAL SALESMAN'S SAMPLE PIN-UP CALENDAR.** (circa 1952) Vintage 12 x 16.5 in. color chromo-litho calendar-salesman's sample of Marilyn Monroe, being an exceptionally rare variation in revealing halter-bra and open-sided skirt, with printing that illuminates Marilyn's blonde hair, blue eyes, and crimson lips. Virtually unhandled, in vintage fine condition. **\$200 - \$300**



**1125. MARILYN MONROE AND ANNE BAXTER VINTAGE ORIGINAL PHOTOGRAPH BEHIND THE SCENES ON *ALL ABOUT EVE* BY FRANK POWOLNY.** (TCF, 1950) Vintage gelatin silver 8 x 10 in. double-weight matte photograph of Marilyn Monroe and Anne Baxter behind the scenes by Frank Powolny, with his credit stamp on verso. The two ladies are smiling in conversation as Baxter has her hair touched-up. Exceedingly rare early candid moment for Marilyn. In vintage very fine condition. **\$400 - \$600**



**1126. MARILYN MONROE (4) VINTAGE ORIGINAL PHOTOGRAPHS FOR *ALL ABOUT EVE*, ONE BY ANDRE DE DIENES.** (TCF, 1950) Vintage (4) gelatin silver approx. 8 x 10 in. glossy photographs of Marilyn Monroe as general publicity, one of which is credit-stamped by Andre de Dienes (later prints have stamp with zip code on recto, which these do not), arguably her most influential early photographer. Two bear original CBS NEWS credit stamps that have been obscured by "Photofest" agency stickers. In vintage fine condition. **\$400 - \$600**



**1127. MARILYN MONROE LOBBY CARD #5 FOR *THE FIREBALL* WITH EXCEPTIONAL EARLY IMAGE IN REVEALING SWEATER.** (TCF, 1950) Vintage 11 x 14 in. lobby card of Marilyn Monroe with Mickey Rooney in their Roller Derby epic. Young fresh Marilyn was asked to provide her own personal wardrobe on some of her earliest films, and this lovely form-fitting sweater makes a few appearances on her exceptional frame at this point in history. Tiny marginal tear, otherwise in vintage fine condition. **\$200 - \$300**



**1128. MARILYN MONROE VINTAGE ORIGINAL PHOTOGRAPH SEDUCTIVE POSE IN THE GRASS.** (TCF, 1951) Vintage gelatin silver 8 x 10 in. glossy photograph of Marilyn Monroe posing seductively in the grass. Verso stamp indicates publishing in "Film Comment" magazine #102. Also bears "Photofest" agency sticker. One light corner crease, otherwise in vintage fine condition. **\$200 - \$300**



**1129. MARILYN MONROE (4) VINTAGE ORIGINAL PHOTOGRAPHS FOR *RIVER OF NO RETURN* AND *HOMETOWN STORY*.** (TCF, 1951/1954) Vintage (4) gelatin silver approx. 8 x 10 in. glossy photographs of Marilyn Monroe, (1) *Home Town Story* seductive sweater-pose with "Photofest" agency sticker, and (3) *River of No Return* showgirl and candid poses, one of which bears Frank Powolny's credit-stamp. Minor to moderate handling including a corner crease, overall in vintage very good to fine condition. **\$300 - \$500**



which bears Frank Powolny's credit-stamp. Minor to moderate handling including a corner crease, overall in vintage very good to fine condition. **\$300 - \$500**



**1130. MARILYN MONROE CALENDAR.** (1952) Vintage original 16 x 34 in. color chromo-litho calendar with complete date-pad depicting an interpretation of Tom Kelly's "Golden Dreams" Marilyn Monroe pose, with screened-over bra and lace panties for conservative communities. Entitled here "The Lure of Lace, Posed by Marilyn Monroe In The Nude, With Lace Overprint". Just a trace of marginal wear and slight internal creasing, in vintage very good to fine condition. **\$400 - \$600**



**1131. MARILYN MONROE (6) VINTAGE ORIGINAL PUBLICITY PHOTOS WITH CHICAGO WHITE SOX PLAYERS.** (TCF, 1952) Vintage gelatin silver glossy 4 x 5 in. studio "fan" prints (5) of Marilyn Monroe in short-shorts and tight sweater, posing with team members of the Chicago White Sox, plus (1) in one-piece bathing suit and acrylic high-heels. Scarce images, most of which we have previously never seen. Fine. **\$200 - \$300**



**1132. MARILYN MONROE (4) VINTAGE ORIGINAL PHOTOGRAPHS IN REVEALING AND SEDUCTIVE POSES.** (TCF, 1952) Vintage (4) gelatin silver approx. 8 x 10 in. glossy photographs of Marilyn Monroe, (1) *Love Nest* seductive close-up, (1) lingerie pose for *Don't Bother to Knock* with "Photofest" agency sticker, and (2) general publicity seductive portraits. Trace of handling, in vintage fine condition. **\$400 - \$600**





**1133. MARILYN MONROE (4) VINTAGE ORIGINAL PHOTOGRAPHS PERFECTING HER MAKEUP.** (Columbia, 1952) Vintage (4) gelatin silver 8 x 10 in. glossy photographs of Marilyn Monroe from a make-up session originally from *Ladies of the Chorus* and recycled here for its 1952 reissue. In vintage fine condition. **\$600 - \$800**



**1134. MARILYN MONROE (8) SMALL VINTAGE ORIGINAL KEYBOOK PHOTOGRAPHS FOR MONKEY BUSINESS.** (TCF, 1952) Vintage (8) gelatin silver 4 x 5 in. keybook photographs each depicting Marilyn Monroe with one or more of her co-stars in *Monkey Business*. (2) of them nicely depict Marilyn with the 1952 MG TD which this company sold in part I of the historic Debbie Reynolds prop and costume collection. With keybook punch-holes in left margins, otherwise in vintage very fine condition. **\$400 - \$600**



**1135. MARILYN MONROE (5) VINTAGE ORIGINAL PHOTOGRAPHS INCLUDING MONKEY BUSINESS AND SOME LIKE IT HOT.** (Various, 1950 - 1959) Vintage (5) gelatin silver 8 x 10 in. glossy photographs of Marilyn Monroe from *A Ticket to Tomahawk*, *Monkey Business*, *There's No Business Like Show Business*, and *Some Like it Hot*. In vintage fine condition. **\$300 - \$500**



**1136. MARILYN MONROE (4) VINTAGE ORIGINAL PHOTOGRAPHS OF WARDROBE TESTS FOR WE'RE NOT MARRIED AND THERE'S NO BUSINESS LIKE SHOW BUSINESS.** (TCF, 1952/1954) Vintage (4) gelatin silver 8 x 10 in. glossy photographs of Marilyn Monroe in wardrobe tests, (1) from *We're Not Married* and (3) from *There's No Business Like Show Business*, including the spectacular sequined see-through full-length showgirl gown. In vintage very fine condition. **\$600 - \$800**

**1137. SOME LIKE IT HOT ITALIAN ONE-PANEL POSTER.** (United Artists, 1959/ca. 1970) Italian 39 x 55 in. one-panel poster for the Billy Wilder and Marilyn Monroe comedy. Featuring Monroe and co-stars Jack Lemmon and Tony Curtis. Folded as issued. Overall vivid color in vintage, very good to fine condition. **\$200 - \$300**





**1138. MARILYN MONROE (8) BLACK & WHITE AND COLOR PHOTOGRAPHS, INCLUDING (1) WITH EVE ARNOLD/ MAGNUM PHOTOS CREDIT. (1952-1961; majority printed later) Gelatin silver and RC (6) plus color (2) approx. 8 x 10 in. photographs of Marilyn Monroe. Image of Monroe in white cherry dress with dog for The Misfits bears Eve Arnold/ Magnum Photos credit. Very fine. \$200 - \$300**



**1139. MARILYN MONROE (8) BLACK & WHITE AND COLOR PHOTOGRAPHS, INCLUDING (1) WITH PHIL STERN AND (1) WITH FRANK EDWARDS CREDITS. (1952-1962; majority printed later) Gelatin silver and RC (6) plus color (2) approx. 8 x 10 in. photographs of Marilyn Monroe. Image of Monroe with Jack Benny is stamped on verso with Phil Stern/ Globe Photos credit, and sleepy-eyed close portrait is later-stamped with Frank Edwards/ Fotos International credit. Very fine. \$200 - \$300**



stamped on verso with Phil Stern/ Globe Photos credit, and sleepy-eyed close portrait is later-stamped with Frank Edwards/ Fotos International credit. Very fine. \$200 - \$300



**1140. MARILYN MONROE (6) VINTAGE ORIGINAL PROOF PRINTS MAJORITY STAMPED BY MILTON GREENE. (1953) Vintage gelatin silver double-weight semi-gloss 5 x 7 and 5 x 8 in. proof prints (5) of Marilyn Monroe by Milton Greene, with his credit stamp on each verso. All are from the 9/2/53 "Balalaika" sitting, one of the earliest between Monroe and Greene. Plus vintage 3.5 x 4.5 in. double-weight**



matte print by Greene (not stamped) of Marilyn playing "dress-up" with Marlon Brando for Actors' Studio benefit event. Occasional handling including minor creases, overall fine. \$200 - \$300

**1141. MARILYN MONROE (5) VINTAGE ORIGINAL PHOTOGRAPHS WITH WHITE FUR BOA. (TCF, 1953) Vintage (5) gelatin silver 8 x 10 in. glossy photographs of Marilyn Monroe from her general publicity series (though appear to be circa *Gentlemen Prefer Blondes*), wearing a white fur boa. (3) bear Frank Powolny's TCF credit stamp on verso, and (1) bears a "Photofest" agency sticker. Occasional toning and minor handling, in vintage very good to fine condition. \$400 - \$600**



**1142. MARILYN MONROE (3) VINTAGE ORIGINAL PHOTOGRAPHS IN BATHING SUIT FOR JULY 4TH PUBLICITY. (TCF, 1953) Vintage (3) gelatin silver 8 x 10 in. glossy photographs of Marilyn Monroe from her general publicity series (circa *How to Marry a Millionaire*) in one-piece swimsuit and acrylic platform shoes, as a 4th of July promotion. Minor toning, otherwise in vintage fine condition. \$400 - \$600**





**1143. MARILYN MONROE (6) VINTAGE ORIGINAL PHOTOGRAPHS IN LOW-CUT GOWNS.** (TCF, 1953) Vintage (6) gelatin silver 8 x 10 in. glossy photographs of Marilyn Monroe from her general publicity series, each with her wearing various low-cut gowns. (3) bear "CBS NEWS" verso stamps, of which two have been obscured by "Photofest" agency stickers. (1) with marginal dampstain, remainder in vintage fine condition. **\$400 - \$600**

**1144. MARILYN MONROE (4) VINTAGE ORIGINAL PHOTOGRAPHS IN BATHING SUIT POSES.** (TCF, 1953) Vintage (4) gelatin silver approx. 8 x 10 in. glossy photographs of Marilyn Monroe from her general publicity series (one is production-coded for *River of No Return*), each with her wearing various bathing suits. (2) bear "Photofest" agency or other stickers which obscure older credit stamps. (1) with background dampstain and lower margin trim, (1) with 2 in. corner crease, overall in vintage very good to fine condition. **\$400 - \$600**



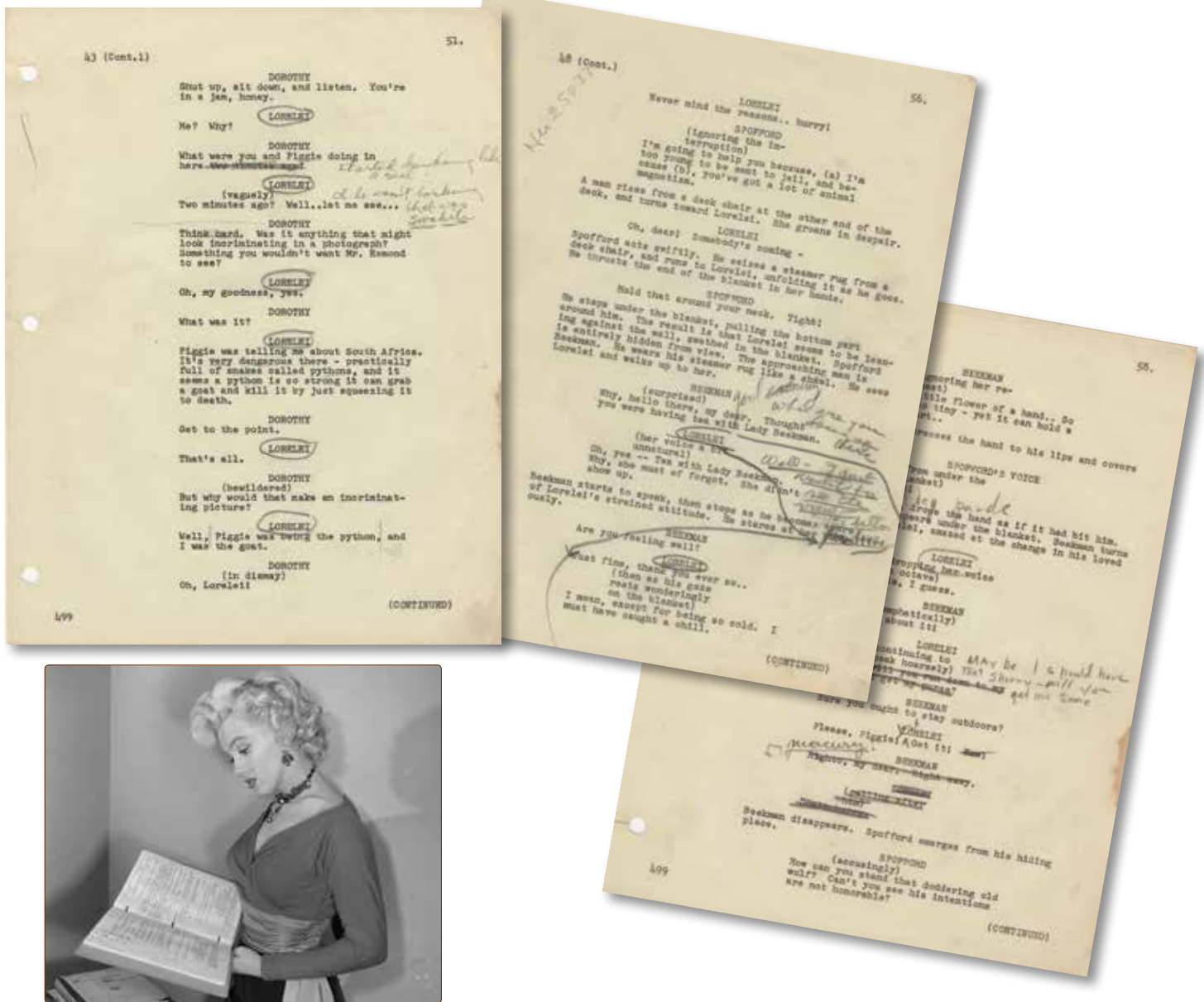
**1145. MARILYN MONROE (2) VINTAGE ORIGINAL TRANSPARENCIES FOR NIAGARA.** (TCF, 1953) Vintage (2) studio-produced 8 x 10 in. double-image transparencies of Marilyn Monroe posed against Niagara Falls. Created with double image to facilitate faster print-reproduction for general publicity. In vintage fine condition. **\$200 - \$300**



**1146. MARILYN MONROE (9) VINTAGE ORIGINAL UNPUBLISHED CANDID NEGATIVES ATTENDING FORMAL EVENTS.** (circa 1953) Vintage candid unpublished (9) camera negatives of Marilyn Monroe attending formal events, of which (5) are 620 format 2.25 x 3.75 in. and (4) are 120 format 2.25 x 2.25 in.; (1) is somewhat unfocused, remainder very fine. **\$200 - \$300**







**1148. MARILYN MONROE'S PERSONALLY HAND-ANNOTATED ORIGINAL SHOOTING SCRIPT FROM *Gentlemen Prefer Blondes*. (TCF, 1953)**

Marilyn Monroe's personally-used and annotated script from *Gentlemen Prefer Blondes*. An incomplete script, being a block of revisions delivered by the production to Marilyn Monroe comprising 69 pages total (numbered 48 through 117, missing page 93) plus a pink title cover-sheet printed "26 November 1952, 'Gentlemen Prefer Blondes' (Revised Final Script...13 Nov. 1952)," plus "TO ALL SECRETARIES: Please place these ADDITIONAL PAGES at the back of your script of the above date. THIS IS IMPORTANT! Majority of the prompts for Marilyn's character "Lorelei Lee" are circled variously in graphite and non-repro blue pencil, with approximately 22 pages annotated in various inks and pencil in Monroe's hand with amendments and additions to the script and notes on how she proposes to deliver lines and portray Lorelei's character, with several other pages showing line deletions and other demarcations. Highlights of notes include: pg. 56, when Lord Beekman finds Lorelei stuck in Malone's porthole, next to Lorelei's line "Oh yes--Tea with Lady Beekman. Why, she must of forgot. She didn't show up," with Monroe adding an alternative line, "Well, I just wanted to see the view. It's better from here"; pg. 58, Monroe changes the line "Piggie, will you run down to my cabin and get my purse?" to "Maybe I should have that Sherry - will you get me some"; pg. 79, Monroe has written a note to herself in the margin "Feeling that feeds the words, know the lines, go over it intelligently [sic]"; pg. 92, also to herself, "sense the feeling with the body" plus several dialogue changes; pg. 94, again to herself, "grit my teeth and forget it must have my," "all of feeling in my words," and "build pull back, don't stop mutual conflict between partners." Also, the following page (95) although bearing no notations, features the scene for Monroe's classic musical number "Diamonds Are a Girl's Best Friend." In generally very good condition, with expected handling wear, soiling, and creasing, and some small edge tears and damp-staining to cover page and a few internal margins throughout. Marilyn's unique, revealing personal notations in this script reveal her private thought processes and fleeting self confidence. On set, she was haunted by her controlling acting coach Natasha Lytess, constantly striving for her approval and insisting on retakes even when director Howard Hawks had already approved. Co-star Jane Russell looked after Marilyn on set and was often one of the only people able to coax her out of her trailer during her bouts of self doubt. Despite her anxieties, it was the role of Lorelei Lee that first fabricated her 'dumb blonde' persona—a genius mixture of comedy and sexiness which Marilyn personified on screen, all the while taking her acting very seriously, as evidenced by her occasional heartfelt self-motivational notes in the margins. Monroe biographer Donald Spoto once said: "She put a twist on sexiness. It was not something wicked and shameful...it was something which was terribly funny. And Marilyn enjoyed it." A remarkable and deeply personal artifact both from Marilyn's aura imbued within it, and of Hollywood history in general. *Provenance*: Christies, New York, June 22, 2006, Lot 160. **\$30,000 - \$50,000**

MALONE  
Very pretty work, Pierre. Deserves a dividend.

STEWART  
Merol, M'sieu.

MALONE  
Better get that thing out of here.

Pierre exits with the recorder. Malone pushes the sofa back in place. His attention is caught by the ash tray. He lifts a corner of a photograph out of the ashes, inspects it, then rummages with his finger through the remaining debris. Dorothy enters. She is dressed for disembarking.

DOROTHY  
They're coming for the luggage any minute, Lorelei. I've got the landing cards --

She stops as she realizes she is talking to Malone instead of Lorelei.

DOROTHY  
What are you doing in here?

MALONE  
Just looking around.

DOROTHY  
(looking curiously from the ash tray to Malone's hands)  
Plan on leaving some fingerprints?

MALONE  
If I can choose the spot, I'd like to. Like, say, your neck.

DOROTHY  
(watching him wipe his fingers with his handkerchief)  
Oh, I get it. You're demonstrating what a dirty line of work you're in.

MALONE  
(cheerfully)  
Yes, checking up on people is dirty work sometimes. But only when those people are doing dirty things.

(CONTINUED)

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Edmond rises as Lorelei and Dorothy approach. They pass his table without noticing him.

LORELEI  
Edmond

Lorelei stops and pretends to see him for the first time.

LORELEI  
(casually)

Oh, hello, there.

(to Dorothy)

You remember Mr. Esmond, don't you, dear.

DOROTHY  
Perfectly.

LORELEI  
Why not say hello, then? After all,

he used to be a friend of ours.

DOROTHY  
(to Esmond, politely)

Nice to see you again.

The girls start to move away.

EDMOND  
(angushed)

Lorelei! Wait - I want to talk to you....

(Lorelei hesitates as though undecided)

Lorelei, I flew across the whole Atlantic ocean just to talk to you!

And I can't even swim!

LORELEI  
Well, we might sit down for a minute -

(to Dorothy)

Esmond?

DOROTHY  
If you don't mind, I don't --

They move back to Esmond's table and sit down. There is a moment of awkward silence.

EDMOND  
(as Lorelei shows no sign of speaking)

Lorelei, aren't you even going to say you're sorry?

(CONTINUED)

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LORELEI  
(to Dorothy)  
Perhaps one should not of sat down, after all.

DOROTHY  
One can get right up again.

EDMOND  
(to Lorelei)  
How can you act that way? As if I did something wrong... What's happened to you? And look at the way you're dressed! Or not dressed, I should say. It's disgraceful.

LORELEI  
It certainly is. Haven't you ashamed?

EDMOND  
No! I'm wearing these clothes --

LORELEI  
No! I'm wearing these clothes --

EDMOND  
No! I'm wearing these clothes --

LORELEI  
No! I'm wearing these clothes --

EDMOND  
No! I'm wearing these clothes --

LORELEI  
No! I'm wearing these clothes --

EDMOND  
No! I'm wearing these clothes --

LORELEI  
No! I'm wearing these clothes --

EDMOND  
No! I'm wearing these clothes --

LORELEI  
No! I'm wearing these clothes --

EDMOND  
No! I'm wearing these clothes --

LORELEI  
No! I'm wearing these clothes --

EDMOND  
No! I'm wearing these clothes --

LORELEI  
No! I'm wearing these clothes --

(CONTINUED)

499

EDMOND  
(after a moment's deliberation)

There's something fishy about that story.

LORELEI  
Of course there is, silly. She thinks

she's helping me.

(she laughs lightly)

As though I care what you think about me!

EDMOND  
But don't you? Not even a little?

LORELEI  
I won't let myself. I won't stay in

love with a man who doesn't trust me,

no matter what I might do.

EDMOND  
Lorelei, that's unreasonable!

LORELEI  
Well, goodbye, then.

EDMOND  
(desperately)

How can I trust you after all the

things my father found out about you?

The headwaiter leaps into the shot.

HEADWAITER  
(to Esmond)

Pardon, M'sieu.

(to Lorelei)

They are ready for you, Miss Lee.

Lorelei nods. He goes out. Lorelei rises. Her voice

throbs with self-pity as she addresses Esmond.

LORELEI  
It's men like you who made me like

I am. And if you loved me at all,

you'd feel sorry for the terrible

troubles I've been through - instead

of holding them against me....

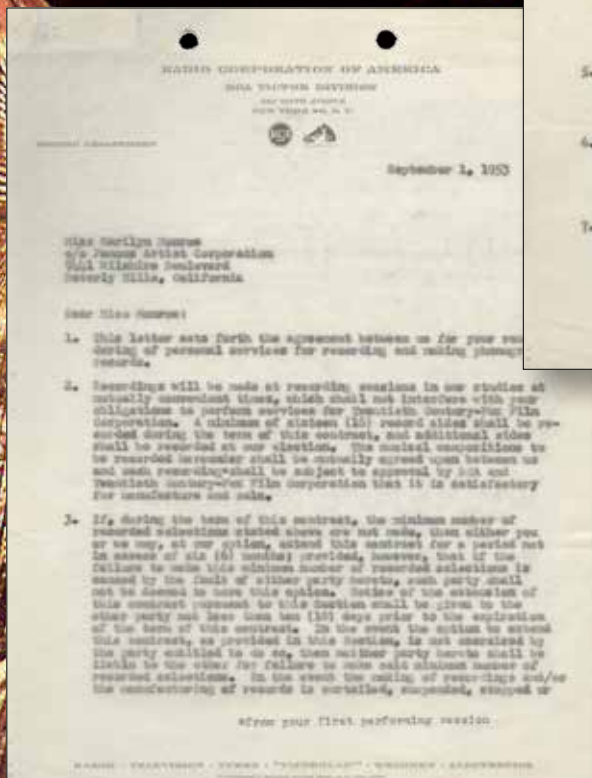
She goes.

499





**1149. TRAVILLA HISTORIC VINTAGE ORIGINAL COSTUME SKETCH OF MARILYN MONROE'S ICONIC PINK SATIN DRESS FOR THE "DIAMONDS ARE A GIRLS BEST FRIEND" NUMBER IN GENTLEMEN PREFER BLONDES.** (TCF 1953) Vintage 15 x 20 in. pencil, gouache and India ink sketch on double artist's board of one of the most memorable and timeless gowns in film history, the pink satin strapless evening gown with matching opera gloves and poof derriere bow worn by Marilyn Monroe as "Lorelei" for the "Diamonds are a Girl's Best Friend" number in *Gentlemen Prefer Blondes*. William Travilla's sketch also includes copious jewelry to highlight the "Diamonds" element of the title. Signed by Travilla just below the figure, with his notation at upper right "*Marilyn Monroe 'Gentlemen Prefer Blondes' 'Diamonds are a girl's best friend' #17*". A long clean diagonal surface-slice which bisected horizontally just below her knees has been archivally filled and retouched making it virtually undetectable, and the restorer also cleaned and enhanced the notations including light airbrushing to blank background, while leaving the sketch itself virtually untouched. One of the most spectacular original artifacts not only from the legacy of Marilyn Monroe, but from the entire artistic span of the silver screen. In vintage very good to fine condition. **\$20,000 - \$30,000**



Miss Marilyn Monroe -2- September 1, 1953

otherwise adversely affected by government regulations or other personnel restrictions, and, if similar cases beyond our control, we shall have the right to reduce the record sales to be recorded as specified in Section 2 above proportionately in relation to the length of time that such conditions shall remain in effect, or shall have the right to extend the term of this agreement for a period equivalent to the period of such disability but in no event in excess of six months.

For the rights herein granted and for the services to be rendered hereunder by you, we shall pay you a royalty of 10% of the retail list price of records in the country of manufacture of 75% of all double-faced records manufactured and sold on both sides of which are recorded any of the selections recorded hereunder; and one-half the respective amounts of such royalty for 75% of all records manufactured and sold on only one side of which is recorded a selection recorded hereunder. Royalties for records sold outside of the United States of America are to be computed in the national currency of the country where the retail list prices there mentioned apply, and are to be payable only with respect to records for which we receive payment in the United States of America, in dollar equivalent at the rate of exchange at the time we receive payment in the United States of America.

We will pay for the services of accompanying musicians, vocalists, arrangers and copyists, at not less than union scale and one-half of such payments shall be charged against your royalties. In the event a particular record sells over 60,000 copies, one-half of the recording costs for that record shall be charged at an advance against your royalties will be credited to your account.

Payment of accrued royalties shall be made semi-annually, on the first day of May for the period ending April 30, and on the first day of November for the period ending August 31, in each year. However, we shall have the right to deduct from the amount of royalties due any advance royalties previously paid.

In the event that a new notation shall be used for reproductions of your recordings hereunder or of your recordings hereunder made, we will pay you a royalty based upon the retail list price of such unit sales. The rate of such royalty shall be determined by the applicable agreements between us relating to the making of such recordings.

During the term of this contract, except as herein otherwise provided, you will not perform for the purpose of making phonograph records for any person other than us; and after the expiration of the term of the contract you will not perform any selections recorded hereunder for any other person for the purpose of making phonograph records, within five (5) years after

September 1, 1953

each selection of five (5) of this contract, after the expiration period for anyone else a notation to you royalties recorded said by us and that no record made may be by you in any or continuation prior to the expiration, in-which appears on the information with or not according to any

contained in the article 7, it is agreed phonograph records or any motion picture operation in which you are one or more songs allowed to be by Twentieth Century-Fox Film Corporation, the manufacture of a new track by another film or Twentieth Century-Fox Film Corporation, and Twentieth Century-Fox Film Corporation shall have the right to a performance selected wherever known, and to marks or trade names our selection refrain

In the last sentence of to use and to allow

Twentieth Century-Fox Film Corporation, and Twentieth Century-Fox Film Corporation

as you

of Twentieth

Miss Marilyn Monroe -2- September 1, 1953

anyone other than us to use your name, signature, and likeness in advertising or promoting or marketing of any phonograph records. The rights herein granted with respect to advertising material or copy or publicity material shall be subject to approval by Twentieth Century-Fox Film Corporation, and approval shall not unreasonably be withheld. Requests for approvals by Twentieth Century-Fox Film Corporation required in this section and in Section 2 shall be directed to Harry Brand.

The term of this contract shall be the (2) years, beginning on the date that you commence the rendition of services or upon September 1st, whichever date is the earlier. It is agreed, however, that if at any time when we require your services hereunder we are prevented from obtaining such services by reason of any default by you in the performance of your obligations under your contract with Twentieth Century-Fox Film Corporation and by reason of our suspension of your contract with Twentieth Century-Fox Film Corporation resulting from a breach or default by you of such contract, then and in such event the term of this contract shall be extended at our option by a period equal to the period from the date on which we require your services hereunder until the expiration of the period of continuance of such default or such suspension of your contract with Twentieth Century-Fox Film Corporation or your suspension hereunder, but in no event in excess of six months.

Please date and sign all copies of this letter in the place provided and return them to the above address. Then they have been accepted by us, this letter will constitute a binding agreement between you and us. One accepted copy of this letter will be returned to you for your files.

Very truly yours,  
Signed and stamped at New York, N.Y. this 22 day of Oct. 1953.

AMERICAN RCA RECORDS  
Twentieth Century-Fox Film Corporation  
HARRY BRAND  
October 8, 1953

Twentieth Century-Fox Film Corporation  
Its Executive Manager  
October 17, 1953

For Record  
For File Use  
Oct. 22, 1953

**1150. MARILYN MONROE HISTORIC SIGNED RCA RECORDING CONTRACT FROM THE YEAR OF THE RELEASE OF *GENTLEMEN PREFER BLONDES*.** (1953) Vintage 4-page 8.25 x 11 in. contract signed in blue ink, "Marilyn Monroe on onion skin paper leaf, between Monroe and RCA with mention of Twentieth Century-Fox Film Corporation, dated October 8, 1953. Among Hollywood historians, it's generally agreed that 1953 marked Marilyn Monroe's ascent to legend. Though she'd inked a seven-year deal with Twentieth Century-Fox previously, she didn't achieve super stardom until the 1953 release of *Gentlemen Prefer Blondes*. That mid-summer release, with its box office acclaim, served as the momentum for her signing this singing recording contract with RCA. There's no mention in the agreement about Monroe's compensation except her cut of resultant royalties. Monroe was obliged to record not fewer than "16 sides," or single tunes on two sides of a record album. Text of the contract makes frequent reference to Twentieth Century-Fox. At the conclusion on page 4, the signatures of the principals appear, "Emanuel Sacks" for RCA, "Joseph Schenck", Executive Director of Twentieth Century-Fox, and of course, "Marilyn Monroe". Monroe is assumed to have faithfully fulfilled this contract - to include tunes from her two ensuing films, *River of No Return* and *There's No Business Like Show Business*. Retaining 2-hole punch at upper boarder, white tape at the upper margins, and staple holes in the lower left and in the upper left corners. In vintage fine condition. \$8,000 - \$12,000





**1151. MARILYN MONROE (4) VINTAGE ORIGINAL PHOTOGRAPHS IN SHOWGIRL COSTUME FOR *GENTLEMEN PREFER BLONDES*.** (TCF, 1953) Vintage (4) gelatin silver 8 x 10 in. glossy photographs of Marilyn Monroe. Each is from a special portrait series highlighting one of Marilyn's most attractive costumes from this film. (2) bear keybook punch-holes in top margin, otherwise in vintage fine condition. **\$600 - \$800**



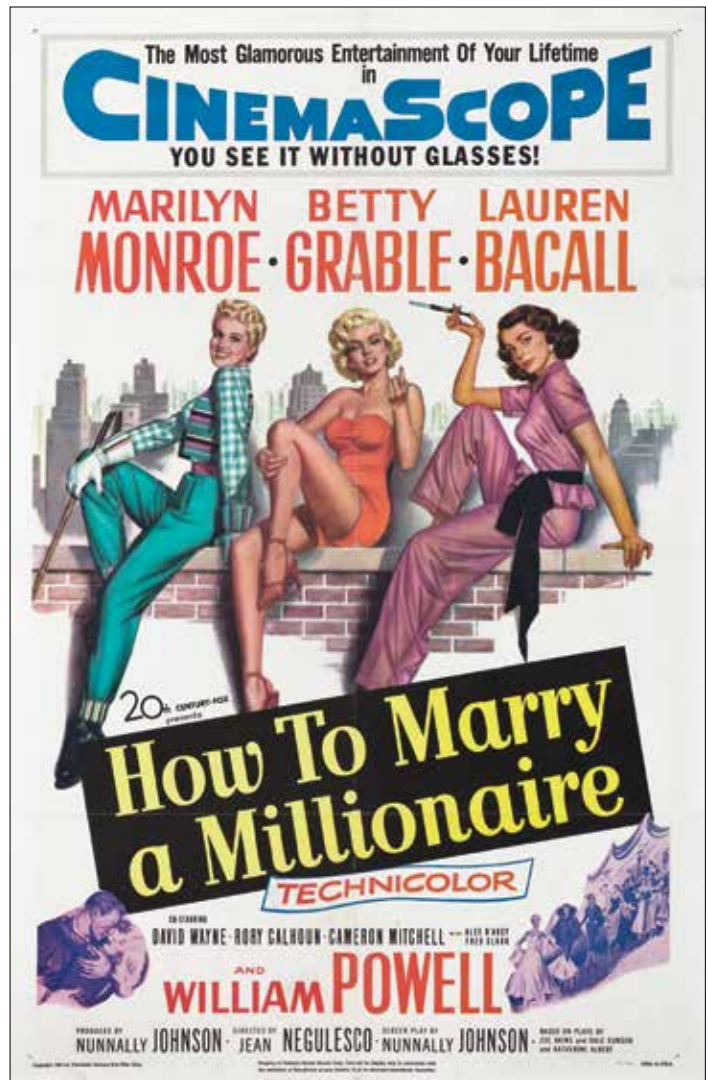
**1152. MARILYN MONROE VINTAGE ORIGINAL TRANSPARENCY FOR *GENTLEMEN PREFER BLONDES*.** (TCF, 1953) Vintage studio-produced 8 x 10 in. double-image transparency of Marilyn Monroe and Jane Russell in their short showgirl outfits.

Created with double image to facilitate faster print-reproduction for general publicity. In vintage fine condition. **\$200 - \$300**



**1153. MARILYN MONROE SCREEN-USED WATER PITCHER FROM *GENTLEMEN PREFER BLONDES*.** (TCF, 1953) Vintage "R. Wallace" silver-plate 3-pint water pitcher 8 x 8.5 x 4.5 in., screen-used by Marilyn Monroe and Jane Russell. Prominently handled by the lovely ladies

when they entrap Elliott Reid in their cabin and pour water from this pitcher all over his pants in order to get them off him expeditiously. Engraved on side as an original artifact "U.S.N." with Navy anchor and rope symbol, plus engraved on bottom by Fox properties dept. "32-2-21422 20th-C-Fox". In vintage screen-used fine condition. **\$200 - \$300**



**1154. MARILYN MONROE 1-SHEET POSTER FOR *HOW TO MARRY A MILLIONAIRE*.** (TCF, 1953) Vintage U.S. 27 x 41 in. poster for one of the very first wide-format Cinemascope films. An overt attempt to liven up the film-going experience against the onslaught of TV. Pleasing artwork of the three "goldiggers" Marilyn Monroe, Lauren Bacall, and Betty Grable. A curious footnote here is that TCF had been grooming Marilyn specifically to replace Grable, who had been their #1 stable star over the prior decade. Japan-paper backed without retouching to folds, consequently in vintage very good condition. **\$1,500 - \$2,000**



**1155. MARILYN MONROE VINTAGE ORIGINAL TRANSPARENCY IN SWIMSUIT AND HEELS FOR *HOW TO MARRY A MILLIONAIRE*.** (TCF, 1953) Vintage studio-produced 8 x 10 in. transparency of Marilyn Monroe in one-piece red swimsuit and cape with acrylic platform shoes for *How to Marry a Millionaire*. In vintage fine condition. **\$200 - \$300**



**1156. MARILYN MONROE SCREEN-USED TABLE FROM *HOW TO MARRY A MILLIONAIRE*.** (TCF, 1953) Vintage metal and acrylic table 29 x 18 in. screen-used by Marilyn Monroe, Lauren Bacall, and Betty Grable. Most prominently viewed (with its matching twin, not offered here) as all three girls meet to compare "millionaire date" notes in the powder room of the swanky restaurant where they have their first official dates. A period copy/translation of famous designer Andre Arbus's late

art-deco tables "Paire de Gueridons". Painted silver over its original gold/bronze color for re-purposing in *Young Frankenstein* (TCF, 1974) in which it is quite prominently viewed (once again with its now-absent twin) at end of film in Madeline Kahn's bedroom. Beneath the silver paint is barely visible the property dept.'s "20th-C-Fox-32-1-22278". In vintage screen-used very good condition. **\$800 - \$1,200**



**1157. MARILYN MONROE SCREEN-USED (3) TABLE LAMP BASES FROM *HOW TO MARRY A MILLIONAIRE*.** (TCF, 1953) Vintage (3) glass with metal fixture 10 x 4.25 in. table-lamp bases, screen-used by Marilyn Monroe, Lauren Bacall, and Betty Grable. Most prominently viewed at each

table of the swanky restaurant as all three girls have their first official dates, Marilyn with Alex D'Arcy, Betty with Fred Clark, and Lauren with William Powell. Etched in base by the Fox property dept. "20th-C-Fox-32-1-25416" followed variously by "V", "E", and "N". Each retains what appears to be its original wiring and lamp-socket, though circuitry not tested. In vintage screen-used fine condition. **\$400 - \$600**



**1158. MARILYN MONROE (14) VINTAGE ORIGINAL PHOTOGRAPHS BY PHIL STERN.** (1953/ printed later) Vintage gelatin silver custom-fiber 8 x 10 in. photographs of Marilyn Monroe by Phil Stern (printed and credit-stamped by him later from circa 1953 shots) including a number of the most iconic portraits ever taken of Marilyn. All but one bear photographer's and "Globe Photos" agency stamps. In very fine condition. **\$600 - \$800**



**1159. MARILYN MONROE (18) VINTAGE ORIGINAL PHOTOGRAPHS BY DARLENE HAMMOND.** (TCF, 1953/printed later) RC paper 8 x 10 in. photographs of Marilyn Monroe by Darlene Hammond (printed and credit-stamped by her later from circa 1953 shots) including many remarkable and seldom-seen candid shots of Marilyn with Jack Benny, Danny Kaye, Danny Thomas, Ken Murray, and most notably with Jane Russell for the Chinese Theater ceremony (one of these is a double). All but one bear photographer's credit-sticker, and several are also signed on verso by photographer as well. In very fine condition. **\$600 - \$800**





**1160. MARILYN MONROE (9) 2.25 INCH VINTAGE ORIGINAL CANDID TRANSPARENCIES ON LOCATION FOR *RIVER OF NO RETURN*. (TCF, 1954)** Vintage 2.25 x 2.25 transparencies (9) loose in original cardboard mounts of Marilyn Monroe on location in Banff, Canada for *River of No Return*. All are candid either alone or with cast and crew members, and (5) depict Monroe in camisole lingerie worn in numerous scenes throughout the film. Also depicted is her ankle injury incurred during filming. All have shifted toward pink due to ephemeral nature of the film stock, though this is easily corrected for printing. Aside from color shift, all appear fine and remarkably well-preserved. **\$400 - \$600**



**1161. MARILYN MONROE (2) VINTAGE ORIGINAL CANDID PHOTOGRAPHS FOR *RIVER OF NO RETURN* PREMIERE BY BRUNO BERNARD. (TCF, 1954)** Vintage (2) gelatin silver 8 x 10 in. glossy photographs of Marilyn Monroe from the premiere of *River of No Return* by Bruno Bernard. The portrait of Marilyn with Robert Mitchum bears Bernard's credit stamp on verso. Minor handling, in vintage very good to fine condition. **\$400 - \$600**



**1162. MARILYN MONROE KOREAN TOUR (7) VINTAGE ORIGINAL CANDID PHOTOGRAPHS. (1954)** Vintage gelatin silver glossy 5 x 8 in. prints (7) of Marilyn Monroe posing and performing on her 1954 Korean War tour for the American troops. Fine to very fine. **\$200 - \$300**



**1163. MARILYN MONROE KOREAN TOUR (5) VINTAGE ORIGINAL CANDID PHOTOGRAPHS. (1954)** Vintage gelatin silver double-weight matte 5 x 7 in. prints (5) of Marilyn Monroe posing, dining, and performing on her 1954 Korean War tour for the American troops. Fine to very fine. **\$200 - \$300**



**1164. MARILYN MONROE KOREAN TOUR (7) VINTAGE ORIGINAL CANDID PHOTOGRAPHS. (1954)** Vintage gelatin silver glossy approx. 5 x 7 in. prints (6) of Marilyn Monroe posing and performing, and (1) of Joe DiMaggio in audience (trying to avoid camera) on her 1954 Korean War tour for the American troops. (1) includes military-press text and photographer's credit on verso. Occasional creasing and minor handling; very good to fine. **\$200 - \$300**



**1165. MARILYN MONROE MIXED LOT OF (14) VINTAGE ORIGINAL PHOTOGRAPHS FROM KOREAN TOUR. (1954)** Vintage gelatin silver glossy (3), semi-gloss (10) and double-weight matte (1) prints, ranging from 5 x 7 to 5 x 8 in., of Marilyn Monroe posing and performing (6), soldiers reactions (7), and travel partner Jean O'Doul (1) on Marilyn's 1954 Korean War tour for the American troops. (1) includes "Pan Asia News" credit on verso. Occasional creasing and minor handling; very good to fine. **\$200 - \$300**



**1166. MARILYN MONROE (4) VINTAGE ORIGINAL PHOTOGRAPHS WITH DONALD O'CONNOR FOR *THERE'S NO BUSINESS LIKE SHOW BUSINESS*.** (TCF, 1954) Vintage (4) gelatin silver 8 x 10 in. glossy photographs of Marilyn Monroe with Donald O'Connor. Each is from a special portrait series highlighting these two in their most glamorous costumes from this film. (3) bear keybook punch-holes and are in vintage fine condition, and the 4th bears studio text and publication stamps on verso, with marginal wear, therefore good only. **\$400 - \$600**

**1167. MARILYN MONROE VINTAGE ORIGINAL PHOTOGRAPH WITH HAIR STYLIST FOR *THERE'S NO BUSINESS LIKE SHOW BUSINESS*.** (TCF, 1954) Vintage gelatin silver 8 x 10 in. double-weight matte photograph of Marilyn Monroe. Behind the scenes candid of Marilyn in her most glamorous costume from this film having her hair perfected before filming. With "Photofest" agency sticker on verso. In vintage fine condition. **\$200 - \$300**



**1168. No Lot**



**1169. MARILYN MONROE VINTAGE ORIGINAL OVERSIZE PHOTOGRAPH FROM *THE SEVEN YEAR ITCH*.** (TCF, 1954) Vintage gelatin silver oversize double-weight glossy 11 x 14 in. production photographic portrait of Marilyn Monroe posed seductively on a staircase on the set. Clean pinhole in the upper blank boarder and minor corner bumping. In vintage fine condition. **\$600 - \$800**



**1170. *THE SEVEN YEAR ITCH* 3-SHEET POSTER.** (TCF, 1955) Vintage 41 x 78.5 in. U.S. 3-sheet poster. Arguably the best poster for Marilyn Monroe's most popular film, as it comes closest to a life-size depiction of the iconic subway skirt-blowing scene, one of the most famous in all Hollywood history. Linen-backed with older simple retouching to folds and creases; would benefit greatly from a fresh restoration, though is certainly presentable as is. In vintage good to very good condition. **\$4,000 - \$6,000**





**1171. MARILYN MONROE (3) VINTAGE ORIGINAL PHOTOGRAPHS FROM *THE SEVEN YEAR ITCH*.** (TCF, 1955) Vintage (3) gelatin silver 8 x 10 in. glossy photographs of Marilyn Monroe alone and with Tom Ewell. Includes an exceptional rarely-seen portrait of Marilyn in bathrobe waving out her apartment window. In vintage fine condition. **\$300 - \$500**



**1174. MARILYN MONROE (10) VINTAGE ORIGINAL PHOTOGRAPHS FOR *THE SEVEN YEAR ITCH* INCLUDING ORIGINAL NEWS PHOTO OF THE SUBWAY SCENE.** (TCF, 1955) Vintage (10) gelatin silver approx. 8 x 10 in. glossy photographs of Marilyn Monroe alone and with Tom Ewell. Includes a rarely-seen news photo of the movie camera filming Marilyn in bathrobe waving out her apartment window, a lovely publicity portrait in nightgown with toothbrush (to spend the night) and a rare news photo with snipe and stamps of the legendary subway scene. Subway photo is creased, handled, and dampstained at corner; remainder are in vintage very good to fine condition. **\$600 - \$800**



**1172. MARILYN MONROE (6) VINTAGE ORIGINAL KEYBOOK GLAMOUR PHOTOGRAPHS FOR FANTASY NUMBER IN *THE SEVEN YEAR ITCH*.** (TCF, 1955) Vintage (6) gelatin silver 8 x 10 in. glossy photographs of Marilyn Monroe in a special fantasy-number glamour series. We have never before encountered these exceptionally sexy photos of her from this special "D" and "E" coded series. All have keybook punch-holes in margin, and some have minor toning and handling; in vintage very good condition. **\$1,000 - \$1,500**



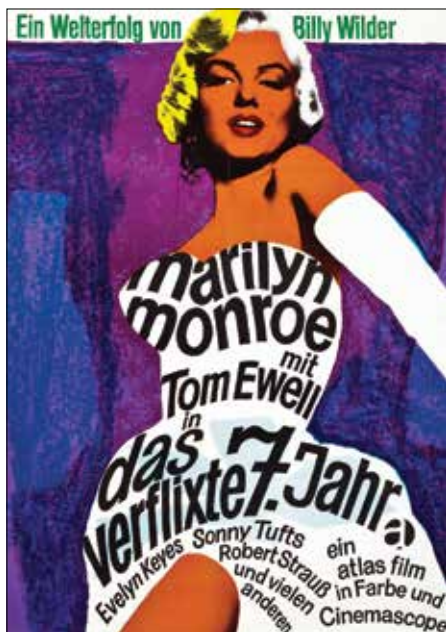
**1173. MARILYN MONROE (13) VINTAGE ORIGINAL CANDID PHOTOGRAPHS FOR *THE SEVEN YEAR ITCH*.** (TCF, 1955/circa 1972) Vintage (13) gelatin silver 8 x 8 in. glossy photographs (shot 1955, printed circa 1972) of Marilyn Monroe behind the scenes with director Billy Wilder, producer Charles K. Feldman and co-stars Tom Ewell and Robert Strauss. We are not aware of any of these remarkable candid shots surfacing before in the marketplace, and each bears the credit stamp of [Helene] Roger-Viollet in Paris. Overall in vintage fine condition. **\$600 - \$800**



**1175. MARILYN MONROE SCREEN-USED LAMP FROM RICHARD SHERMAN'S APARTMENT IN *THE SEVEN YEAR ITCH*.** (TCF, 1955) Vintage carved wood with metal fixture 31 x 7.25 in. table-lamp base, screen-used by Marilyn Monroe and Tom Ewell. Carved as a classical Roman male bust, it is most prominently viewed (with its female counterpart, not offered here) in Tom Ewell "Richard Sherman's" apartment, which is where nearly the entire course of action between Marilyn and Ewell takes place. Etched in rear of base

by the Fox property dept. "20th-C-Fox-8-36588" then later on bottom of base for the 1971 Sotheby's sale, "TCF 1200". Retains what appears to be its original wiring and lamp-socket, though circuitry not tested. In vintage screen-used fine condition. **\$200 - \$300**





**1176. THE SEVEN YEAR ITCH GERMAN A1 POSTER.** (TCF, 1955/ R-1966) Vintage original 23 x 32 in. German A-1 one-sheet poster for the Marilyn Monroe comedy. Featuring the central image of Monroe done in colorful pop-art style after Andy Warhol. Folded as issued. Exhibiting minor corner bumping and wrinkling from storage. In overall, very good condition. **\$300 - \$500**



**1179. MARILYN MONROE (2) VINTAGE ORIGINAL PHOTOGRAPHS WITH GOSSIP COLUMNIST SIDNEY SKOLSKY.** (circa 1955) Vintage (2) gelatin silver 8 x 10 in. glossy photographs of Marilyn Monroe in her apartment with gossip-columnist Sidney Skolsky at the time of *The Seven Year Itch*. The two are discussing favorite books and Marilyn's childhood photos. Minor dampstain on one, otherwise in vintage very good to fine condition. **\$300 - \$500**



**1177. MARILYN MONROE UNCOMMONLY SCARCE VINTAGE ORIGINAL "TOPLESS COWGIRL" PIN-UP CALENDAR.** (1948/1955) Vintage 8.25 x 12.25 in. 4-page chromo-litho spiral-bound cheesecake pinup calendar of Marilyn Monroe in (3) highly suggestive topless cowgirl poses, plus the familiar Tom Kelly "Golden Dreams" nude pose with lace overlay. The cowgirl poses are variously titled "Southern Exposure" (a rear-view), "Caught

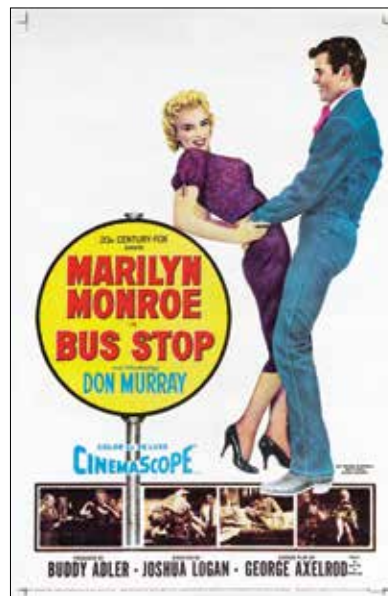
Short" (arms wrapped round her chest) and "Coming Out On Top". An extraordinarily scarce artifact from Marilyn's naughty history, especially being intact with all four pages (each of which displays three months of 1955). Two spiral loops broken with a trace of wear at perforations, otherwise in vintage fine to very fine condition. **\$600 - \$800**



**1178. MARILYN MONROE (4) VINTAGE ORIGINAL UNPUBLISHED CANDID NEGATIVES WEARING STYLISH SUNGLASSES.** (circa 1955) Vintage candid unpublished (4) camera negatives of Marilyn Monroe out in public wearing remarkable stylish sunglasses, signing autographs. All are 620 format 2.25 x 3.75 in.; (1) is slightly unfocused, remainder very fine. **\$200 - \$300**



**1180. MARILYN MONROE (2) VINTAGE ORIGINAL PHOTOGRAPH AND CONTACT SHEET BY CARL PERUTZ.** (1958/ circa 1972) Vintage gelatin silver 8 x 10 in. double-weight semi-gloss photograph of Marilyn Monroe, plus gelatin silver 8.5 x 11 in. glossy contact print with (7) 2 ¼ frames from same session (though not including this exact frame) by Magnum photographer Carl Perutz, believed to be for a "Cosmopolitan" magazine spread. Printed circa 1972 for the "Photoreporters Inc." image agency, with their credit stamps, one of which is obscured by "Photofest" agency sticker. Contact sheet displays some marginal handling, otherwise in vintage very good to fine condition. **\$400 - \$600**



**1181. MARILYN MONROE BUS STOP 1-SHEET POSTER.** (TCF, 1956) Vintage original U.S. 27 x 41 in. 1-sheet poster. Linen-backed, in vintage very fine condition. **\$400 - \$600**





**1182. MARILYN MONROE VINTAGE ORIGINAL CANDID PHOTOGRAPH FOR *BUS STOP*.** (TCF, 1956) Vintage gelatin silver 7.5 x 9.3 in. double-weight semi-gloss candid photograph of Marilyn Monroe by William Read Woodfield. With Woodfield's credit-stamp, plus "Globe Photos" agency stamp and snipe on verso. Very minor handling, in vintage fine condition. **\$200 - \$300**



**1186. *THE PRINCE AND THE SHOWGIRL* VINTAGE ORIGINAL PAINTING OF MARILYN MONROE AND LAURENCE OLIVIER BY FRANCIS R. FLINT.** (Warner Bros., 1957) Vintage 20 x 30 in. oil or acrylic on canvas painting of Marilyn Monroe joining Laurence Olivier. Executed at the time of the film's production by Francis Russell Flint, the son of famed illustrator Russell Flint, who is a respected and collected artist in his own right. Acquired from the artist's estate, and retains his pencil-inscribed title on stretcher-bar verso "Marilyn Monroe and Laurence Olivier in 'The Sleeping Prince'" (the film's early working title, hence evidence documenting this painting's early status). Also shows artist's London address notations on stretcher bar verso, with framing notes. In vintage very fine condition. **\$600 - \$800**



**1183. MARILYN MONROE (2) VINTAGE ORIGINAL CANDID PORTRAIT PHOTOGRAPHS ON LOCATION FOR *BUS STOP*.** (TCF, 1956) Vintage (2) gelatin silver 8 x 10 in. glossy candid photographs of Marilyn Monroe on location. Includes a wonderful smiling Marilyn in sunglasses, deplaning for the Idaho location shoot with co-star Don Murray, and a rare behind the scenes café or nightclub set with studio light looming over Marilyn's shoulder, credited to Al Brack of Sun Valley. In vintage fine condition. **\$200 - \$300**



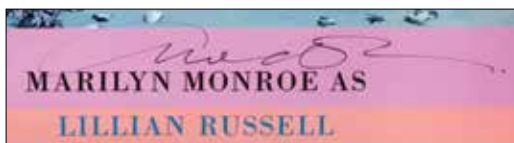
**1184. *BUS STOP* FRENCH GRANDE 1-SHEET POSTER.** (TCF, 1956/R-1980s) French 47 x 63 in. grande-format poster for the circa 1980s reissue poster for the Marilyn Monroe classic drama. Folded as issued. Minor, nearly undetectable age. Vivid colors. In overall very fine condition. **\$200 - \$300**



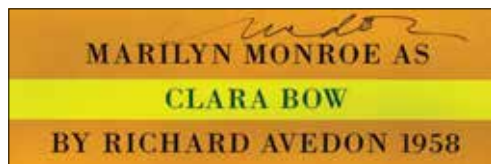
**1187. MARILYN MONROE (5) VINTAGE ORIGINAL PHOTOGRAPHS FOR *THE PRINCE AND THE SHOWGIRL*.** (Warner Bros., 1957) Vintage (5) gelatin silver 8 x 10 in. glossy photographs of Marilyn Monroe. (1) bears studio snipe with text referring to *The Sleeping Prince*, the film's working title. Occasional handling, in vintage very good condition. **\$200 - \$300**



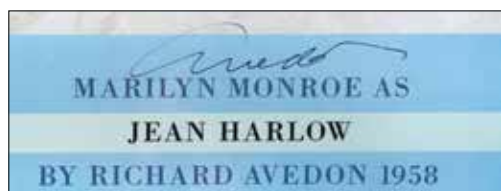
**1185. MARILYN MONROE (2) VINTAGE ORIGINAL CLASSIC GLAMOUR WIRE-PHOTOS.** (1953, 1962) Vintage original (2) gelatin silver approx. 8 x 10 in. glossy wire-service news photographs of Marilyn Monroe. Earlier shot is from *Gentlemen Prefer Blondes* of Marilyn with her current stand-in, and later shot is of a totally ethereal and effervescent sequined Marilyn out and about with her Mexican lover Jose Bolanos, about whom she declared her "best lover ever". Both bear wire-service agency stamps on verso; in vintage fine condition. **\$200 - \$300**



**1188. RICHARD AVEDON'S "MARILYN MONROE AS LILLIAN RUSSELL" POSTER. SIGNED BY AVEDON.** (Life Magazine, 1958/1972) Vintage 20 x 28 in. first-edition poster print (released for 10th anniversary of Marilyn's death) of Marilyn Monroe as Lillian Russell, originally for a "Life" magazine spread by Richard Avedon. Signed above title by Avedon. Unfolded, in vintage very fine condition. **\$300 - \$500**



**1189. RICHARD AVEDON'S "MARILYN MONROE AS CLARA BOW" POSTER. SIGNED BY AVEDON.** (Life Magazine, 1958/1972) Vintage 20 x 28 in. first-edition poster print (released for 10th anniversary of Marilyn's death) of Marilyn Monroe as Clara Bow, originally for a "Life" magazine spread by Richard Avedon. Signed above title by Avedon. Unfolded, in vintage very fine condition. **\$300 - \$500**



**1190. RICHARD AVEDON'S "MARILYN MONROE AS JEAN HARLOW" POSTER. SIGNED BY AVEDON.** (Life Magazine, 1958/1972) Vintage 20 x 28 in. first-edition poster print (released for 10th anniversary of Marilyn's death) of Marilyn Monroe as Jean Harlow, originally for a "Life" magazine spread by Richard Avedon. Signed above title by Avedon. Unfolded, in vintage very fine condition. **\$300 - \$500**



**1191. MARILYN MONROE CANDID VINTAGE ORIGINAL PHOTOGRAPH WITH ARTHUR MILLER AT HOTEL DEL CORONADO FOR SOME LIKE IT HOT.** (UA, 1959) Vintage gelatin silver glossy 7.75 x 10 in. candid

photograph of Marilyn Monroe on location walking on the beach with husband Arthur Miller, Hotel del Coronado in the background. Pencil note on verso mentions Mary Pickford's close friend at United Artists Tess Michaels as the original source of this photo to the publication that has stamped its credit. Just a trace of handling, in vintage fine condition. **\$200 - \$300**



**1192. PAT NEWCOMB HANDWRITTEN LETTER GIVING SUPPORT TO MARILYN MONROE DURING HER PENDING DIVORCE FROM ARTHUR MILLER.** 1-page, Quarto, on "In Flight - American Airlines" letterhead stationery, dated December 31, 1960, written "Personal" at the lower left corner. As Marilyn's personal friend and publicist, she writes to support Marilyn as her marriage to playwright Arthur Miller was coming to an end. Newcomb pens, in part: "Dear Marilyn,...I hope you will take good care of yourself. I know and understand what you are going through - but you will make it! Just take it 'nice 'n easy'. It will all work out - because you want it to and you have the capacity to make it work! Start with the nurse this week and please call me anytime during the night or day that you feel like talking...This week will be a rough one - but it's worth it and very important for you. Thank you so very very much again for the wonderful 'lifetime gift' I adore it!!! I can only give you one 'lifetime gift' - and that's my friendship - which you know you already have! Love, Pat. See you on the 19th." At the time this letter was written, Marilyn was on the verge of a nervous breakdown. She had separated from Arthur Miller in October, and their divorce was announced to the press on November 11th. Newcomb's closing phrase in this letter, "See you on the 19th", is a direct reference to the divorce proceedings that had already been scheduled. The divorce was finalized on January 24, 1961. Accompanied with original transmittal envelope. In fine condition. **\$800 - \$1,200**



30.

Just one thing more. I wanted to let my neighbors know, I wrote and letter to them to let them know that, since from what an intended wife. I was on my way to the post office and from a letter I had sent to the divorce lawyer. The last week in which I heard what is not the remote side in the fact that he said that the indication I would call up to it, he was, he either didn't reply or turned me to his room in the last week of it. I was the last letter for some time. Therefore, in his opinion, I could not hear about your possible return. I am sure that you are now in the way, away from you could be it

I sat in the public square outside the pectolite in Rome watching the end of my whole life suddenly seemed as marvelously original. I had asked it Berlin, I had done the right, the necessary, the gloriously living thing at last! Now suddenly I saw many questions answered, and many voices lifting off my heart.

[illegible]

And in my own house, the house within me, the air is suddenly fine and brisk and clear. And I dismissed other things in myself while reading this letter.

Every time I had trouble with Mary, the worst threat was

andrew was, in effect, what was neither a real like a liar, but to be the association that always be that if two people are married they must love one another. Otherwise according to him, and I remember I heard several times that he made some, in effect, of love between two people, it seemed to him, and I used to sit in silence in my parents' house, to a kind of agony, and could never wait to leave, and it was with terrible pain in mind I would see the uneasiness in my mother's eyes when she went to kiss goodnight her other dear sister; and whenever she wanted to reach out to be and I would not let her.

But over years of this kind of sickness it comes to pass natural as though it would not and never was any different. Last year, just before I came to you, I was working occasionally as an electrician and while suddenly I was with you I was thinking that I was no longer able to work, and I was thinking, I would continue, but I could not really feel, so after a few days I was in the hospital, and after other lateral disease. And was with I thought of the same in the hospital when my mother was coming out of the anesthetic after having her breast removed, and my brother and his wife and her husband, and as I told

[illegible]

NEW  
of  
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if  
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the

...the manner in which he bears himself

*woman I ever knew in my life. M*

*audlin about this, but today is o  
hat had I died without ever rece*

things to me beyond your body,  
signifies to one who loves her.  
Today, Thursday, by the way, because

ventional people. That doesn't mean they're easily scandalized by infidelity, but not even they would die to get

privilege; which sounds strange, but I have written into the family pot. It was the English who wrote successfully, when once again I put myself, my parents and I are

**1-310-8**

*[Faint, illegible text]*

Now you had to leave, I could then see  
I could maybe tear around on your  
The problem is the lack of time  
I'll be back from Michigan on the 17th.  
Have to be back -100 hours by the 17th.  
I'm a little late--to prepare for  
I have a divorce by June 1 or  
planned--we would either have to do it  
in or between June 17th and July 1st.

It is as if the kids after June 1964...  
 They teach! But I get another look,  
 here! I'm supposed to have them  
 to do early. Supposing I don't take  
 them as my return, I'd be out of the  
 good thing, right. Because I couldn't  
 take with me when I tell them about  
 to keep them at least for the few  
 I tell, I'll figure it out. Just  
 I believe, you have reason to be. I'll  
 like, anyway, that it would be feeling  
 like I'd like. I'll like. I'll like.

3 I don't worry when I think of you being  
4 so far from off, dear wife, 23, an  
5 6 surrounded with the whole of the FIVE

...and if the world wanted to make it  
"as you see why I say I am proud of you  
as well, darling. And thank god I know  
you share the love we feel. I know there  
I stand here as did. And the remainder

[illegible]

I feel something today that words  
can't truly, my soul day of death. I have re-  
lived I never really knew before. I call you  
today in this world. The soul of an Indian  
it has been there just like mine, but we  
it my heart, like a heart in my mouth. I  
wonder and not knowing why I'm so afraid  
-I am certain enough of myself to tell  
nothing about yourself. You are beyond a  
-I am certain enough of myself to tell

Yr husband,  
Cot

**“OH, AM I GOING TO MAKE LOVE TO  
YOU, BEGINNING WITH THE SOLES  
OF THE FEET AND GOING DUE  
NORTH, UNTIL SLU-U-U-SH!—RIGHT  
INTO GRAMERCY PARK!”**

1193. ARTHUR MILLER PASSIONATE LOVE LETTER IN WHICH HE BEARS HIS SOUL TO HIS NEW LOVE AND FUTURE WIFE, MARILYN MONROE.

MILLER, ARTHUR [TO MARILYN MONROE]. **Incredible Five Page Typed Letter Signed**, "Art", Quarto, five pages, dated May 17, 1956, and written to "Dear Heart; My Own Wife; My Very Own Gramercy 5; Sweetheart:" Miller writes (in part):

*"I am enclosing a letter I got today from the first woman I ever knew in my life. My mother. Now maybe you will understand where I learned to write and to feel."*

*I know I am liable to get very sentimental and maudlin about this, but today is one of the most revelatory days of my life. I could write many pages even a volume, about what this letter brings to my mind. I think that had I died without ever receiving it, I should never have known some unbelievably simple but important things.*

*You see, Poo, I often try to tell you that you mean things to me beyond your body, beyond your spirit, beyond anything you can know about yourself, and it is hard for another person to understand what she—or he—really signifies to one who loves her. I will try to tell you a few of the things you mean to me, and which became absolutely clear to me when I got this letter today. (I got it today, Thursday, by the way, because I was in Reno for my passport business, and picked up my mail at the post office.)*

*First let me say what I feared. They are very conventional people. That doesn't mean they're stiff—far from it. But they believe in family virtues, in wives being wives and husbands being husbands. They are not especially scandalized by infidelity, but neither do they forget that the big happiness is family happiness. Above all, they know how to love their children, and truly, if I ever needed anything they would die to get it for me. At the same time, my father could take advantage of me and my brother, if we let him, but he would do that as a father's privilege; which sounds strange, but when he was a young man it wasn't until he was twenty five or so that his father let him keep his own paycheck. Everything went into the family pot. It was the European way. So I rebelled in many ways against both of them and for many of the usual reasons, but the time came when I began to write successfully, when once again we were friends. I had established my independence from them; they understood it, and we created the necessary adult distance between ourselves, my parents and I, and yet a friendship of grown people, more or less...*

Now I receive this letter. (All the above thoughts came as a result of receiving it.) I sat in the public square outside the post office in Reno reading it and my whole life suddenly seemed so marvelously magical. I had saved it! Darling, I had done the right, the necessary, the gloriously living thing at last! For suddenly I saw many questions answered, and many weights lifting off my heart.

It is not that I would hesitate to marry you if they disapproved. Truly, sweetheart, that was not it. It was that somewhere inside me I wanted their love to flow toward both of us because it would give me strength, and you too. It is not that they are my judges, but the first sources of my identity and my love. I know now that I could enjoy seeing my mother. She becomes a pest after too long with her, but that's another thing. And it is not her, so much—not her corporeal, real being, but what she represents that I can now hold up instead of trampling on it. It is my own sexuality, do you see? I come to her with you, and to my father, and in effect I say—I am a lover. Look, I say, look at my sweet, beautiful, sexy wife. I can see my father's pleasure at the sight of you—if only because he loves clothes, having been in that business all his life, and he will go mad seeing how you wear them! And if it will only be possible—I can see us with Bob and Jane and all of us joined with one another in joy. I see blue, clear air for the first time in my life when I think of myself and my wife and my children in the house of my parents...

Every time I had trouble with Mary, the worst threat she thought she could make was to go to my parents and tell them I had been unfaithful...She simply cannot conceive that my mother will accept you and my marriage, with you because you are a sexual being, and therefore I am, and parents are by their nature, in her mind, the punishers of sexuality not its helpers and allies...

Wife, Dear, Dear Woman—I have been thinking crazy thoughts. For instance, a wedding with maybe fifty people. Maybe in Roxbury, maybe somewhere else in a big house. And Bob and Jane there. And just a little bit of ceremony. Not fancy, but maybe my old friend Reverend Melish, a courageous and wonderful fighter for fine causes; or a Rabbi of similar background—I know one. Or maybe just somebody who can marry people. I want to dress up, and I want you dressed up; I want all my past looking on, even back to Moses. I want the kids to see us married, and to feel the seriousness and honorableness of our marriage, so that nothing Mary can say to them will ever make them believe we have sneaked away to do this, or that I have hidden myself and what I wanted to do. And I want this for their sakes as much as for my own pride and my joy; so that they will see their Grandma and Grandpa full of happiness—and crying too, of course. (Isn't it strange?—I didn't have my parents to my first marriage, which was in Cleveland. It could have been arranged, but I felt better not to have them there. That time I felt untrue, you see? This time I feel true, and if the world wanted to come I would embrace them all.)

Do you see why I say I am proud of you? You have given me back my soul, Darling. And thank god I knew it always; always and always since the hour we met, I knew there was something in you that I must have or die. And the revolution it implied for me was so much more than uprooting my household, my life; facing my own damning curse for depriving the children of my—as I thought of it then, and so on. The revolution was of another sort. It meant that I must face myself and who and what I am. It meant that I must put down those fearfully protective arms of reticence and blushing and all that stupidity, and put my arms around the one I loved and face the startling, incredible, simply glorious fact, that I am a tender man and not the fierce idiot I have tried—and failed—to become. How could you have known that, Darling? How I bless you that you knew it! I am near tears this minute at the miracle you are to me. How happy I will make you! What beautiful children I will give you! Oh, I will watch over you, and pest you, and worry about you.

I feel something today that marks it, like an anniversary, or more truly, my real day of birth. I have reached a kind of manhood I never really knew before. I tell you dear, I am afraid of nothing in this world. The soul of my talent is coming up in me as it has been these past six months, but now I feel it like bread in my hands, like a taste in my mouth. Because I am touching its source and not turning away from it anymore. Believe in me, Darling—I am certain enough of myself to tell you that. And worry nothing about yourself. You are beyond all danger with me because I love you like life itself. Truly, you are my life now.

Your husband, Art

[in Miller's hand]

"Some more -----"

PS...If we got married before you had to leave, I could then come and live openly with you and we could maybe tour around on your free time and have some fun. The problem is the lack of time before you have to leave. I'll be back from Michigan on the 17th. The kids, by our agreement, have to be back with Mary by the 22nd, in order to have a week's time—(a little less)—to prepare for camp, shopping, etc. Assuming I have a divorce by June 1 or a few days after—as in now planned—we would either have to do it between June 1 and June 15th; or between June 17th and July 7th...The whole problem is to juggle the time I have with them, and the time you'll be around to attend the ceremony. Don't worry about it, though. I'm just warning you, however,—you'll be the most kissed bride in history when my family is there. I'll have to fight the bastards off. I'm going to put up a sign, "ONE KISS TO A RELATIVE!" (Don't worry, there won't be that many.)

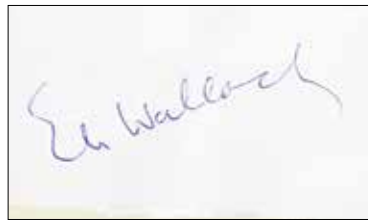
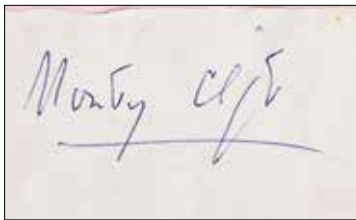
How I love you. My heart aches when I think of you being so tired. But you'll perk up here right off, dear wife. OH, AM I GOING TO MAKE LOVE TO YOU, BEGINNING WITH THE SOLES OF THE FEET AND GOING DUE NORTH, UNTIL SLU-U-U-SH!—RIGHT INTO GRAMERCY PARK!

*The World's Luckiest Man Since Adam Art*

Arthur Miller was introduced to Marilyn Monroe by **Elia Kazan** in 1951. After the introduction, they had a brief affair to which Miller admitted to his wife, college sweetheart, Mary Slattery. Miller and Monroe were married on June 29, 1956, only days after he divorced Slattery. In this fascinating and revealing letter, Miller chronicles his deteriorating marriage and divulges deeply personal family issues. In this incredible letter, Miller lays bare issues which mirror some of the central themes his characters wrestled with in his dramas: personal and social responsibility, moral conviction, betrayal and the issues of guilt and hope.

Moderate toning, otherwise vintage very good to fine condition. *Provenance:* From the estate of Marilyn Monroe's NYC attendant Mrs. Fanny Harris. With original transmittal envelope of this letter addressed to Mrs. Harris with TLS on Marilyn Monroe Productions letterhead signed by Mrs. Fanny Harris releasing Monroe of any salary claims or demands. **\$25,000 - \$35,000**





**1194. THE MISFITS AUTOGRAPH BOOK WITH CAST SIGNATURES INCLUDING MARILYN MONROE AND OTHERS.** (United Artists, 1961) Vintage board and paper bound 40+ page 5.5 x 4 in. young girl's autograph book. The commercially made book contains the clipped and affixed autographs of cast members of *The Misfits*. Including Marilyn Monroe, (2) Montgomery Clift, Arthur Miller, Eli Wallach, stuntman Chuck Roberson, (2) John Huston, and 1-unidentified. Interspersed throughout the book are charming youthful entries from schoolmates and teachers. The irregularly clipped signatures by celebrities are in pen, with one of the 2 Montgomery Clift signatures on a page torn from another autograph book and folded in quarters. Exhibiting signs of age and handling. Overall in vintage very good condition. **\$1,000 - \$1,500**



**1195. HENRI CARTIER-BRESSON VINTAGE ORIGINAL PRINT OF MARILYN MONROE AND ARTHUR MILLER FOR THE MISFITS.** (UA, 1961) Vintage gelatin silver 6.3 x 9.4 in. double-weight semi-gloss photograph of Marilyn Monroe and Arthur Miller on location. With Cartier-Bresson's "Magnum" agency credit-stamps (which also forbids trimming for publication). Just a trace of marginal handling, in vintage fine condition. **\$1,000 - \$1,500**



**1197. HENRI CARTIER-BRESSON VINTAGE ORIGINAL PRINT OF MARILYN MONROE AND KEVIN MCCARTHY IN THE MISFITS.** (UA, 1961) Vintage gelatin silver 6.25 x 9.3 in. double-weight semi-gloss photograph of Marilyn Monroe and Kevin McCarthy. With Cartier-Bresson's "Magnum" agency credit-stamps (which also forbids trimming for publication). In vintage very fine condition. **\$1,000 - \$1,500**



**1196. HENRI CARTIER-BRESSON VINTAGE ORIGINAL PRINT OF MARILYN MONROE IN THE MISFITS.** (UA, 1961) Vintage gelatin silver 6.2 x 9.25 in. double-weight semi-gloss photograph of Marilyn Monroe on location set. With Cartier-Bresson's "Magnum" agency credit-stamps (which also forbids trimming for publication). Just a trace of marginal handling, in vintage fine condition. **\$1,000 - \$1,500**



**1198. MARILYN MONROE (2) VINTAGE ORIGINAL PHOTOGRAPHS WITH CLARK GABLE AT KAY SPRECKELS' BIRTHDAY PARTY.** (UA, 1961) Vintage gelatin silver 8 x 10 in. double-weight glossy photographs of Marilyn Monroe and Clark Gable attending Kay Spreckels' (Gable's wife) birthday party. One also includes director John Huston seated aside Marilyn. Her look toward Gable in both photos is one of a young woman totally enamored with this rugged handsome older man. In vintage fine condition. **\$300 - \$500**



**1199. MARILYN MONROE IN *THE MISFITS* APPROX. 48 MINUTES OF UNSEEN 8MM FOOTAGE SOLD WITH COPYRIGHT.** (UA, 1961) Original unpublished approx. 48 minutes of color 8mm documentary film footage captured throughout the entire location shoot for Marilyn Monroe's final [completed] film, *The Misfits*. Shot by uncredited extra Stanley Killar (with help from an assistant, as Killar appears occasionally on camera interacting with the cast and crew). Killar and his camera were clearly accepted with full access, judging from the intimacy of the hand-held camera with Marilyn, Clark Gable, Montgomery Clift, John Huston, and others. Filming begins in Reno on the casino strip filled with flashing neon signs, and around the "Mapes Hotel and Casino" which was official headquarters for the production while on location. Includes Marilyn first in the legendary cherry dress, truly radiant, then throughout the footage in a few different outfits preparing for and rehearsing scenes like the courthouse (consulting with her coach Paula Strasberg), the rodeo and the tavern; Gable riding horses, practicing roping with a lasso, getting in and out of his beautiful personal Mercedes 300SL Gullwing, rehearsing the drunken tavern scene with Marilyn, and much more, and nearly always with cigarette in holder; real stunt cowboys rehearsing the bull-riding and bulldogging scenes (at obvious great peril) as doubles for Montgomery Clift, who we then see practicing falls as inserts into the filmed stunt action (his nose injury seen in the film was genuine from earlier rodeo rehearsing); and numerous shots of director John Huston and his camera crew at work, and near the end, at play in the Virginia City, Nevada camel races. Also includes occasional shots of Eli Wallach, Thelma Ritter, producer Frank Taylor, Arthur Miller, and other cast and crew. *The Misfits* is widely considered Marilyn's finest dramatic acting role, as well as being one of the best for both Clark Gable and Montgomery Clift. Reasonably professional (at least to a certain degree) in nature and shot from start to finish as a sequential "film in production" documentation, with apparent working title *On Sets: The Misfits*. To the best of our knowledge, this footage has not been previously published or broadcast (apart from its acquisition at auction from Killar's heirs in 2008), and is offered here with full rights and assignment of copyright to its entire content. The original 8mm film stock has been properly transferred to (2) 7 in. reels in the process of recording its entire contents onto (2) different types of DVDs, while the original metal reels and cardboard Bell & Howell boxes are retained for posterity. Film stock itself is not inspected off the reels for condition, but no problems are apparent from viewing the DVD transfer. An extraordinary and absolutely unique previously missing puzzle piece in the brief, convoluted history of Marilyn Monroe on and off screen. In vintage fine condition. **\$20,000 - \$30,000**



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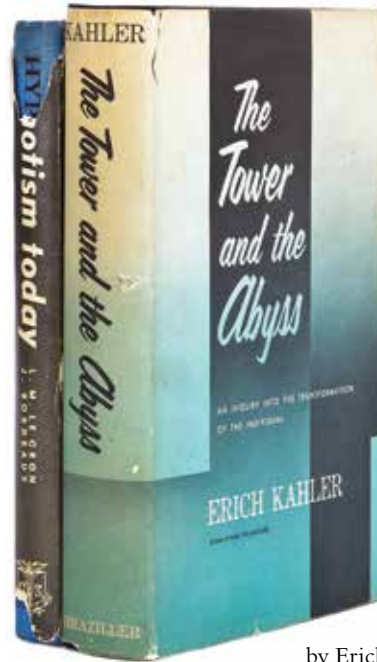
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**1204. MARILYN MONROE (5) VINTAGE ORIGINAL PHOTOGRAPHS SIGNED BY GEORGE BARRIS.** (1962/ circa 1972) Vintage (shot 1962, printed circa 1972) gelatin silver 7.8 x 9.8 in. double-weight matte custom-print photographs of Marilyn Monroe at home and in her car by George Barris, each signed in lower image area by Barris. All but one retain display-mount tagboard or remnant thereof, and all are rarely-seen candid moments of Marilyn looking absolutely fabulous just weeks before her death. Apart from display-mountings, in vintage fine condition. **\$600 - \$800**

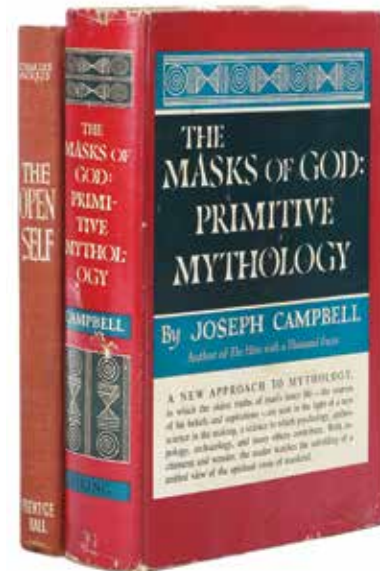


**1205. MARILYN MONROE (8) VINTAGE ORIGINAL PHOTOGRAPHS AT THE BEVERLY HILLS HOTEL BY ERIC SKIPSEY.** (1962/1978) RC-paper 8 x 10 in. photographs (shot 1962, printed 1978) of Marilyn Monroe at the Beverly Hills Hotel by Eric Skipsey, whose credit-sticker displays on each verso. All depict an apparently happy Marilyn, some with her beloved dog "Maf" (named for Frank Sinatra and his purported mafia connections). Just a trace of handling, in very fine condition. **\$400 - \$600**



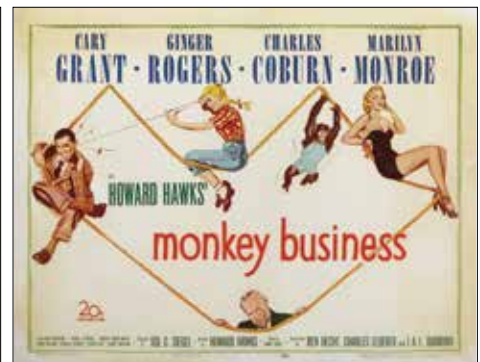
**1206. (2) BOOKS FROM THE PERSONAL PROPERTY OF MARILYN MONROE.** (1947, 1957) Vintage (2) 8vo cloth-bound self-help/ psychology books from the personal library of Marilyn Monroe, with Christie's "The Personal Property of Marilyn Monroe" auction special bookplates. Entitled Hypnotism Today by L. M. Le Cron and J. Bordeaux, and The Tower and the Abyss

by Erich Kahler, both retain original dust-wrappers, and one of which exhibits a pencil notation presumed in Marilyn's hand, "*The conditioning has in some cases created a new, independent quantity—The person, who proceeds to condition himself.*" Dust-wrappers chipped and stained, otherwise books themselves are in vintage fine condition. **\$800 - \$1,200**



**1207. (2) BOOKS FROM THE PERSONAL PROPERTY OF MARILYN MONROE INCLUDING JOSEPH CAMPBELL'S THE MASKS OF GOD: PRIMITIVE MYTHOLOGY.** (1948, 1959) Vintage (2) 8vo cloth-bound self-help/ mythology books from the personal library of Marilyn Monroe, with Christie's "The Personal Property of Marilyn Monroe" auction special bookplates. Entitled The Open Self by Charles Morris and The Masks of God: Primitive Mythology by Joseph Campbell, the latter retaining original dust-wrapper and exhibiting a pencil notation presumed in Marilyn's hand, "*x: After all, what are you [I] here for but pleasure. But is it pleasure. When the actress is kissed and feels the warm breath of her lover on her neck—can you feel it? No. It is not pleasure you'll find here but it's as if it were. We are [pretending?] it is our pleasure. The real pleasure you can only take at home, when tonight [illegible] in your bed.*" Dust-wrapper shows only a trace of marginal handling, otherwise books themselves are in vintage very good to fine condition. **\$800 - \$1,200**





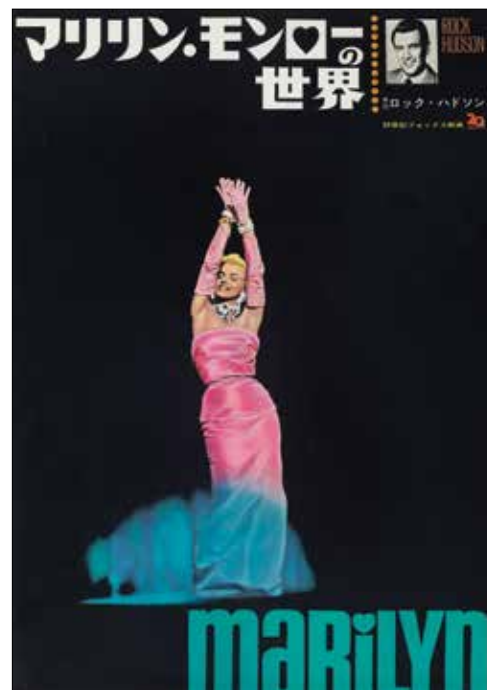
1209. MARILYN MONROE (8) HALF-SHEET POSTERS INCLUDING *DANGEROUS YEARS*, *BUS STOP*, *RIVER OF NO RETURN* AND OTHERS. (Various, 1948-1960) Vintage (8) U.S. 22 x 28 in. half-sheet posters for films featuring Marilyn Monroe throughout the entire span of her career, including *Dangerous Years*, *Home Town Story*, *Let's Make it Legal*, *Monkey Business*, *Clash by Night*, *River of No Return*, *Bus Stop*, and *Let's Make Love*. Each is card-stock paper-backed to correct folds, marginal losses, or other wear, though none shows extensive repair much beyond marginal and fold retouching. Overall in vintage very good condition. **\$800 - \$1,200**



1208. MARILYN MONROE EXTENSIVE VINTAGE ORIGINAL (40+) PRESS FILE INCLUDING OBITUARIES. (1961-1965) Vintage (40+) news clippings and full sections encompassing the last year of Marilyn Monroe's troubled life, her obituaries, plus revelations and theories to fol-



low. A treasure trove of information contemporaneous to the time of her questionable death, including a magazine article blaming (without naming) JFK. In vintage aged, archived condition. **\$200 - \$300**



1210. MARILYN JAPANESE "B2" POSTER. (TCF, 1963) Japanese 20 x 28 in. "B2" poster for the post-mortem documentary by Fox to capitalize on the Marilyn cult sweeping the world after her untimely death. Highlighted by the climactic moment in the "Diamonds are a Girl's Best Friend" number. Unfolded, in vintage very fine condition. **\$200 - \$300**





**1211. ANDY WARHOL SIGNED "MARILYN" CASTELLI GALLERY INVITATION.** (1981) Vintage original invitation to the Castelli Gallery's Andy Warhol print retrospective (1963-1981). The 12 x 12 in. colorful invitation with Warhol's iconic original "Marilyn" silkscreen print (1967). On the occasion of her death in 1962, Warhol chose the Gene Korman publicity photo of Monroe as "Rose Loomis" from the film *Niagara* as the basis for his instantly recognizable Pop Art treatment of the Hollywood sex symbol. Featuring printed red text on hot pink background in the lower left and right corner reading, "Andy Warhol" and "Castelli Graphics". The legendary artist has signed boldly, in black pen, "Andy Warhol" vertically, to the left of the image. Show information, gallery address, November 21 through December 22, 1981 date and original print info: "*Illustrated: Marilyn, 1967, silkscreen, 36 x 36 inches, edition of 250, published by Factory Additions*" on the verso. With very minor signs of age. In vintage, very fine condition. **\$10,000 - \$12,000**





**1212. 20TH CENTURY FOX "MARILYN MONROE" CINESIMPLEX MODEL D CAMERA #6.** The CineSimplex Model D was truly built as a better choice than the heavily-blimped Mitchell cameras at other studios. It was extremely light. Indeed, the camera was so revolutionary that the Academy of Motion Picture Arts and Sciences awarded it a Class One Technical Academy Award. The camera cost \$140,000 to build in 1940, a time when a Mitchell could be purchased for \$15,000! Of the 17 CineSimplex Model D cameras designed and built for 20<sup>th</sup> Century Fox, only six still exist today. This #6 camera is the only example with its complete set of Bausch & Lomb Baltar lenses (25, 30, 35, 40, 50, 75 and 100mm) built specifically for this camera, matched to be optically perfect. Of particular importance, this #6 camera photographed more Marilyn Monroe films than any other, including, *How To Marry A Millionaire*, *Let's Make Love*, *Bus Stop*, *River of No Return*, *Monkey Business*, and her last film *Something's Got To Give*. 20<sup>th</sup> Century Fox assigned cameras to specific Directors of Photography. This #6 camera was assigned to Charles G. Clarke, ASC by the studio. Mr. Clarke's camera was the very first used to photograph in CinemaScope. All tests for the new process were done with #6 and it worked with Leon Shamroy's camera on *The Robe*. Comes with Mitchell head and wooden tripod with spreader, 20<sup>th</sup> Century Fox wooden lens box, (1) Bausch & Lomb CinemaScope lens and wooden case full of camera accessories with "Hugh Crawford Camera" (Clarke's assistant's) name painted on the lid. Comes with a letter of provenance from Roy H. Wagner, ASC. From the collection of Debbie Reynolds. **\$30,000 - \$50,000**



**1213. ORIGINAL EARLY PRODUCTION 1912 BELL & HOWELL 2709 35MM CAMERA #27 ON TRIPOD.** (1912) When Bell & Howell introduced their 2709 motion picture camera it immediately became the industry standard for motion picture production and was used on virtually every theatrical feature film until the advent of sound. These cameras were prohibitively expensive and as a result only movie studios and very few individuals (such as Charlie Chaplin and Buster Keaton) could afford the high price tag. The 2709 is so well respected by cinematographers and studios for its bulletproof design and extraordinary camera movement stability that it became the finest camera for any special effects application from the 1920s through to the 21<sup>st</sup> century. This camera #27 was among the first 1912 batch of 2709 cameras delivered. #27 eventually ended up at MGM Studios and was part of the 1966 camera inventory. It served its final leg of service at Panavision and was part of their inventory until 1976 (copies of inventory documentation are included). The camera measures 57 x 30 in. and remains in remarkable condition considering its age. Includes (4) high quality lenses, 1,000 and 400 ft. magazines, and hand crank. Also includes matching Bell & Howell geared head and Mitchell wooden tripod legs and spreader. From the collection of Debbie Reynolds. **\$10,000 - \$15,000**



**1214. HEARST METROTONE NEWSREELS AKELEY 35MM MOTION PICTURE CAMERA.** (ca. 1920s-1930s) Hearst Metrotone Newsreels used Akeley Pancake cameras such as this to photograph major news events from the period such as the Hindenburg disaster. The Akeley 35mm camera was developed by explorer Carl Ethan Akeley in 1914 as a petite and portable means of filming outdoor scenes. Prominent Hollywood cinematographers embraced the Akeley on the greatest of silent motion picture sets, including *Ben-Hur: A Tale of Christ* and the aerial footage for Paramount's *Wings*. The "Akeley Pancake Camera" was so-named for its peculiar rounded shape and sported an internal gyroscope, which allowed the camera to tilt straight up while the viewfinder remained fixed. This Akeley 35mm camera includes cradle mount with tripod and legs, very rare original Akeley *working* geared head, lens attached, electric motor and comes complete with 13 x 10 x 16.5 in. case. Camera measures approx. 38 x 54 in. assembled on tripod. This is likely the only surviving Hearst Movietone Newsreels camera. From the collection of Debbie Reynolds. **\$5,000 - \$7,000**





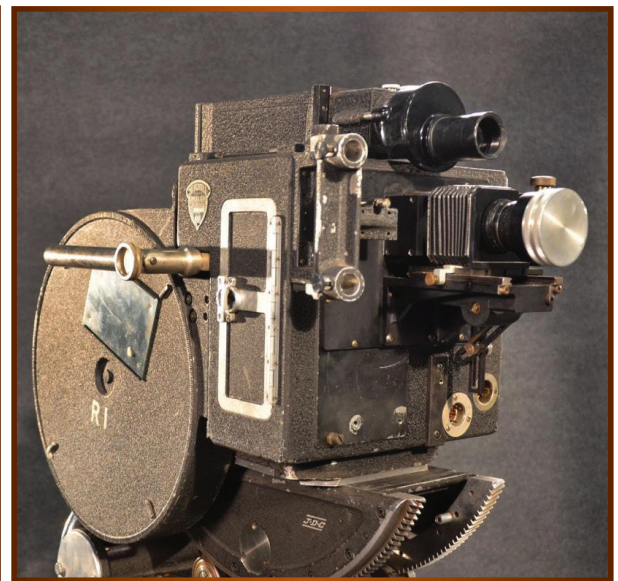
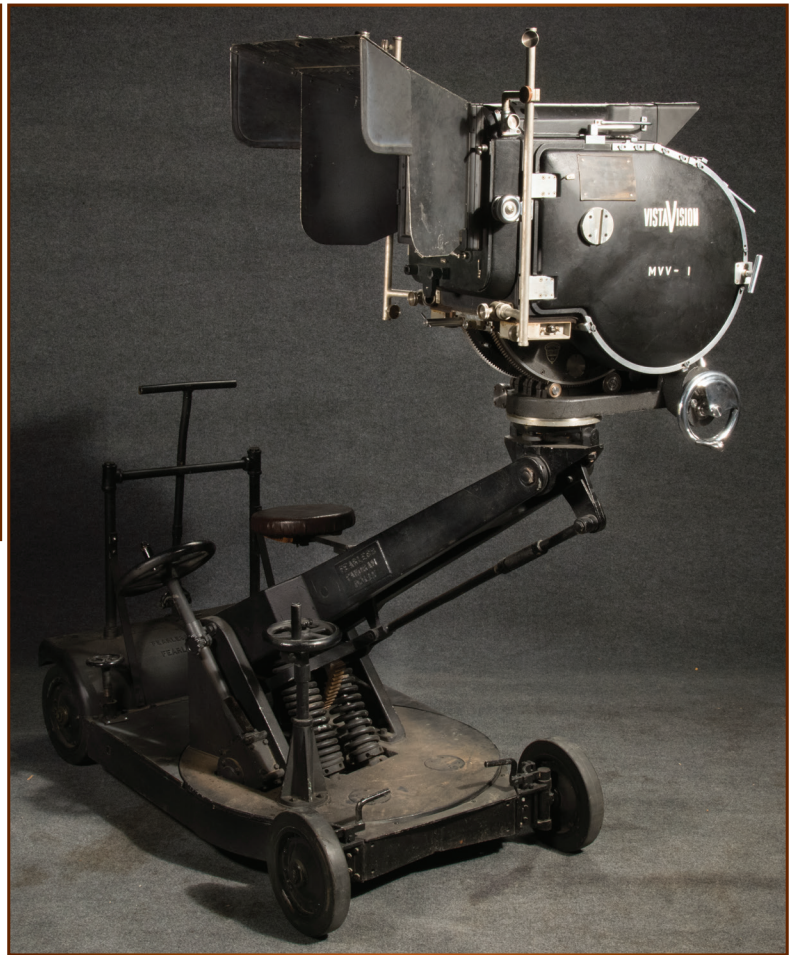
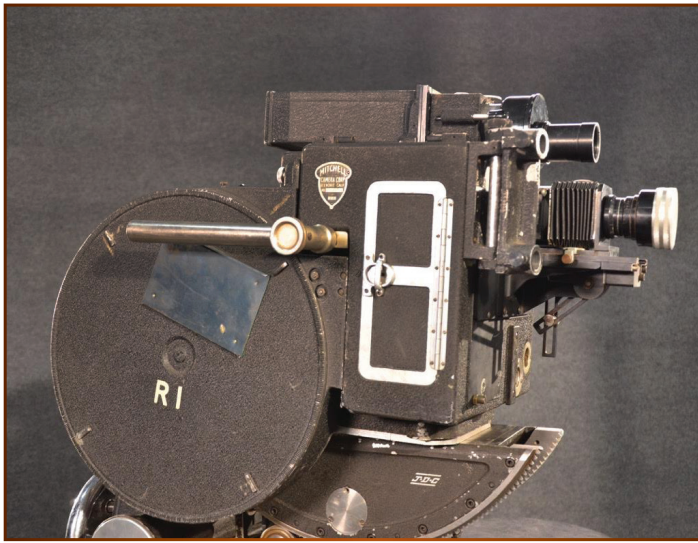


**1215. BIOSCOPE CINEMATOGRAPHIC CAMERA (UK ORIGIN)** Designed by early British film pioneer Alfred Darling of Brighton, this 35mm. camera features a polished mahogany body with brass binding, leather strap and retailer's plaque reading "The Bioscope Camera, The Warwick Trading Co. LTD., 113, 115, 117 Charing Cross Rd., London W.C.", hand-cranked mechanism with two 15-tooth sprockets, bakelite retaining guards, double-claw, two film magazines and a brass-bound Aldis Uno Anastigmat f/4.5 4in. lens, the bedplate and magazine stamped AD. Has a replacement handle and brass corner reinforcements. Repaired split to side and lens boards. With tripod and two spare magazines. From the collection of Debbie Reynolds. **\$5,000 - \$7,000**



**1216. VINTAGE MGM STUDIO, LEGENDARY NEUMANN U47 TUBE MICROPHONE AND POWER SUPPLY.** The Neumann U47 is considered the "holy grail" of microphones. Introduced by George Neumann in 1949, this microphone satisfied Neumann's ambition to create a mic giving studio engineers the high quality sound they insisted on. The 8 KHz Neumann U47 had a warm, bright, detailed sound that bested then standard RCA ribbon mics in use and enabled the engineers of the day to insert vocals into string arrangements without burying them. As a result, singers also loved the mic. In fact, Frank Sinatra insisted on a Telefunken branded U47 for all his sessions. The multi-pattern technology that has become a standard feature in studio microphones of today, first appeared in the Neumann U47. This was made possible with the use of the dual diaphragm M7 capsule. By altering the polarizing voltage, the two back-to-back cardioid capsules could be combined to create an "Omni pattern" or be used singly for a cardioid pickup. But perhaps the single most important element in producing the distinctive U47 sound was the Telefunken VF-14M pentode vacuum tube; a steel tube originally built for the German army and used in field radios during World War II. The U47 has made its mark on some of the most significant recordings in history. On The Beatles' *Rubber Soul*, virtually every track was recorded with a Neumann U47. Iconic Beatles producer George Martin has been quoted as saying it is his favorite mic. Frank Sinatra refused to record without his "Telly," and his record label Mercury Records promoted the U47 as its *Living Presence* microphone, featuring the mic on its record covers. Sound engineer Bill Porter used it exclusively on recordings by Elvis Presley, the Everly Brothers and most of Roy Orbison's hits. Purchased from the legendary MGM 1970 auction, this vintage Neumann U47 microphone SR#4877 comes from the scoring stages of MGM Studios. Includes a wooden mic case, type NG2u power supply SR#104 and cable. The microphone and power supply were completely serviced by David O. Brown, guru of vintage Neumann mics. The mic was upgraded with the Nuovistor tube in the early 1960s. In studio-used, vintage, good working condition. From the collection of Debbie Reynolds. **\$8,000 - \$12,000**





**1217. HISTORIC *TEN COMMANDMENTS* VISTA/VISION #1 (VV1) MOTION PICTURE CAMERA.** Faced by declining theater attendance in the 1950s, Paramount engineers developed VistaVision – a higher resolution, widescreen variant of the 35mm motion picture film format devised by orienting the negative horizontally in the camera gate and shooting onto a larger area, thereby yielding a finer-grained projection print. VistaVision #1 (VV1) was the very first Mitchell VistaVision camera ever built, having started its service project, Cecil B. DeMille's 1956 epic *The Ten Commandments* and ten additional years of very difficult production as Hollywood moved out of the safety of sound stages into the rugged extremes of spectacular distant location productions. According to very limited surviving camera reports VV1 was one of six cameras on Alfred Hitchcock's *Vertigo*. Included with the camera are: VV1 blimp in case (hand-built by studio craftsmen), lens shade kit for blimp with case, VV1 motor with case, a removable through-the-lens viewfinder system, VistaVision Mitchell geared head, Cooke Panchro lens and bellows, (2) vintage camera cases, (2) 1000-ft. magazine sets, lens shade kit with accessories, external viewfinder and Fearless camera dolly. Comes with a letter of provenance by Roy H. Wagner, ASC, who states, "The camera worked its way through every picture that Paramount ever did in VistaVision, and went on to do substantial visual effects work on films in the 1960s and 70s...In the last 35 years I've never seen a VistaVision camera this complete." From the collection of Debbie Reynolds. **\$30,000 - \$50,000**





**1218. PANAVISION PSR-148 35MM CAMERA USED ON *THE EXORCIST*, *THE FRENCH CONNECTION* AND OTHER CLASSIC FILMS.** (ca. 1950s–1980s)

The Panavision PSR-148 was one of the original Panavision cameras. The PSR (Panavision Silent Reflex) was a remarkable camera in that it took the Mitchell technology and upgraded it to the highest technological possibilities available. This PSR had photographed hundreds of motion pictures in its original configuration as a Mitchell BNC owned by Metro Goldwyn Mayer. After Panavision partnered with MGM in the development of large format technologies for *Raintree County* and *Ben Hur*, Robert Gottschalk (president of Panavision) convinced MGM that he could develop a smaller camera to house the heavy equipment. Gottschalk began purchasing as many Mitchell cameras as possible, gutting the bodies so that the desirable movement could become the benchmark for their new, much smaller, lighter, quieter camera. This is how Mitchell camera #251 came into Panavision's machine shop where it was redesigned into the beautiful new PSR-148. It was remarkable for many reasons; most importantly it was the first studio reflex camera (other than 20th Century Fox's Simplex camera which was not available to any other studio). Zoom lenses were becoming more prevalent, making it more difficult for cameramen to see what they were actually photographing. The time had come for reflex studio cameras. As image technology became more sophisticated, studios and cinematographers were looking for a system that was more reliable. Gottschalk's great promise was offering a lens system where all of the lenses matched for resolution and color with the future promise that, linked with their camera system, cameramen could be assured greater reliability. In the 1970s PSR-148 was shipped to New York City. Although records are difficult to track, interviews with cinematographers and camera assistants have discovered that PSR-148 was the "Master Camera" on Warner Bros.' *The Exorcist* (1973) as well as *The French Connection* (1971), *The Gang That Couldn't Shoot Straight* (1971), *Play It Again Sam* (1972) and *The Taking of Pelham One Two Three* (1974). Camera includes a rare, Panavision 55mm Super Speed lens T:1.1 – 16. Includes a Worrall geared camera head and original Elemack Italian-made hydraulic Spyder dolly with removable operator seat, steering arm and leveling head. One of only a handful of privately-owned Panavision cameras in the world, Profiles in History sold Panavision PSR-153 used to film *Star Wars* in Debbie Reynolds The Auction Part II for an astounding \$624,000, which was in a similar configuration as the example here offered. In production-used, operational condition. Comes with letters of provenance from Roy H. Wagner, ASC and Gary Muller, Camera Assistant on *The Exorcist*. From the collection of Debbie Reynolds. **\$100,000 – \$150,000**







**1219. ELIZABETH TAYLOR “ANGELA VICKERS” ICONIC SCREEN-WORN DRESS FROM *A PLACE IN THE SUN*.** (Paramount, 1955) Vintage screen worn blonde-colored satin strapless gown with dusky tulle overlay. The paneled bodice is constructed upon boning armature with ruffled tulle bust line, ornamented with delicate blankets of velvet flowers to the neckline and decorating the skirt. Retaining the internal “Paramount” bias label with handwritten, “Elizabeth Taylor”. With hook and eye back closure to the bodice. Highly visible in the pool room scene when Taylor asks “George Eastman” (Montgomery Clift), “Do I make you nervous?”. The skirt has been split down the back completely. Otherwise, in vintage very good condition. **\$30,000 - \$50,000**



**1220. ALL ABOUT EVE SCREEN-USED PROP "SARAH SIDDONS" AWARD.** (TCF, 1950) Vintage original gold-lacquered cast acrylic 5.5 x 5.5 in. sculpture of 18th Century actress Sarah Siddons (based upon Sir Joshua Reynolds 1784 portrait of her as "The Tragic Muse") which is a key integral plot element in the Bette Davis, Anne Baxter and Marilyn Monroe classic film of backstage imbroglios. On 3.5 x 5.75 in. black-painted wooden base. Bette Davis as "Margo Channing" portrays the consummate stage actress and object of idolatry and envy in newcomer Anne Baxter as "Eve Harrington", who manipulates Channing in order to usurp her crown as queen of the theatre, with the "Sarah Siddons" award being the badge of that distinction. This is one of the most recognized and revered "award" props ever featured in any film, not only from its importance in the story, but even more so from the continually growing fame and respect this extraordinary film garners. One of only three Sarah Siddons Award props visible during the ceremony, the statues are not only the object of specific attention through the opening sequence but one is then visible prominently throughout the film displayed on Margo Channing's mantle. Years of storage have left the figure bereft only of its hands, with just a few tiny paint chips and bumps to figure and base, which is also missing the name placard. A truly fantastic, indelible icon from the golden-age of Hollywood. In vintage very good condition. **\$4,000 - \$6,000**



**1221. ALL ABOUT EVE SCREEN-USED (7) PLACE CARDS FROM THE "SARAH SIDDONS" AWARD CEREMONY.** (TCF, 1950) Collection of (7) 3.5 x 4.25 in. printed gold paper place cards. Cards like these are visible in the opening and closing scenes of the classic show-biz drama. Die-cut with the image of "Sarah Siddons" as she also appears on the award trophy. With integral cardboard foldout stands on the verso of each. At the base of the place card is handwritten, (2) Eve Harrington, (1) Karen Richards, (1) Max Fabian, (2) Lloyd Richards, (1) William Sampson. Very light handling. In vintage fine condition. **\$200 - \$300**



**1222. ALL ABOUT EVE (3) ITEMS FROM THE "STORK CLUB".** (TCF, 1950) Including (1) monogrammed black-glazed ceramic 8 x 8 in. water pitcher, (1) 4.75 in. round ashtray, and (1) 7.5 x 4 in. black & white painted stork figure flower-holder, utilized to great advantage in the all-time classic film. These accessories figure prominently on the tables throughout the key sequence at Manhattan's Stork Club. All with Fox props dept. markings on the verso. All three remain in vintage screen-used fine condition. **\$400 - \$600**





**1223. ACADEMY AWARD "BEST ACTRESS" NOMINATION PLAQUE FOR GLORIA SWANSON IN *SUNSET BLVD.*** (1950) Vintage Academy of Motion Picture Arts and Sciences award nomination plaque for "Best Actress", presented to Gloria Swanson for her performance of a lifetime. This prestigious official document comes signed by the Academy president and secretary of the time. With a gold seal and ribbon at the lower left corner. The Certificate is laminated on a 12 x 13.25 in. wooden perma-plaque with gold border and hardware on the verso for hanging. Exhibiting light scratches on the face. In good condition. **\$15,000 - \$20,000**



**1224. GLORIA SWANSON "NORMA DESMOND" SCREEN WORN NECKLACE FROM *SUNSET BOULEVARD*.** (Paramount, 1950) Elaborate Art Deco 5.5 in. round tiered and hinged wing motif choker encrusted with faceted rhinestones. The metal wing segments are hinged from a central jewel hub with tips curling out with dramatic flourish. Hook and eye closure at the back. Exhibiting minor tarnish, some greenning, and loss of stones. Worn when "Norma Desmond" throws a lavish New Years Eve party for "Joe" (William Holden). In vintage good condition. **\$3,000 - \$5,000**



**1225. GLORIA SWANSON WINE GLASS USED IN *SUNSET BOULEVARD* AND ORNATE BOTTLE STOPPER SEEN ON SCREEN.** (Paramount, 1950) Vintage delicate 5.1 in. tall champagne glass with engraved and gold-filled brim. Seen in "Norma Desmond's" pathetic suicide scene. Also includes a clear plastic 12 in. tall red and gold hand-painted Egyptian motif bottle stopper with faceted obelisk tip. Exhibiting signs of age and minor wear. Overall, in vintage fine condition. **\$200 - \$300**



**1226. LAUREN BACALL "AMY NORTH" DRESS FROM *YOUNG MAN WITH A HORN*.** (Warner Bros., 1950) Vintage original custom-made lime green rayon dress with pea green skirt lining. Standing collar and fringed matching fabric sash. Hook and eye closures at the front of bodice and integral ties. Retaining "Warner Bros. Pictures, Inc." bias label handwritten, "L. Becall (sic) 3994-726". Exhibiting some wear and age. In vintage very good condition. **\$1,000 - \$1,500**




**1227. JOAN CRAWFORD "ETHEL WHITEHEAD" ROBE FROM *THE DAMNED DON'T CRY*.** (Warner Bros., 1950) Constructed of bright crimson finely ribbed silk with shiny dot pattern. With snap front closure and stitched closed at the bottom hem. With accompanying matching fabric sash belt. This robe was altered heavily after production with lapel removed and long sleeves reduced to ¾-sleeves. Fabric patterns screen matched. With fraying to shoulders. In vintage very good condition. **\$1,000 - \$1,500**





The image displays two distinct police badges. The badge on the left is a 'SERGEANT' badge for the 'WARNER BROS. POLICE'. It features a central circular seal with a figure, surrounded by a blue ring. The word 'POLICE' is prominently displayed in blue lettering on a silver banner at the bottom. The badge on the right is a 'GUARD' badge, also for the 'WARNER BROS.' It features a similar central seal and a blue ring, with the word 'GUARD' in blue lettering on a silver banner at the bottom. Both badges are ornate, with a shield-like shape and decorative scrollwork.

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**1233. MARIA ELENA MARQUES "KAMIAH"**  
DRESS WORN IN THE  
CLARK GABLE FILM *ACROSS THE WIDE MISSOURI*.  
(MGM, 1951) Vintage Native American costume consisting of buckskin ankle-length dress with long fringed neckline, sleeves and hem. With elaborate natural shell and ceramic tooth-shaped beading across chest and arms. Zipper side closure. Retaining internal bias label handwritten, "Maria Marquez 1508". With some cracked and a few missing beads. Wear to back exterior leather. Small clean tear in front. In overall vintage, very good condition. **\$2,000 - \$3,000**



**1236. "TITANIC" HERO LIFEBOAT FILMING MINIATURE FROM *TITANIC*. (TCF, 1953)**

Highly visible in the dramatic sinking sequence, this is the hero miniature lifeboat that contains figures representing the stars of the film. Constructed of fiberglass skin over wood framing with details and trim in metal components the 40 x 12 in. lifeboat contains (12) posable passenger figures (1-missing a head) constructed of hard rubber over wire armatures and dressed in cloth costumes, made to match the movie characters, seated in the hull. With some deterioration to the figures and costumes. Exhibiting some age, wear and paint chipping but remains in vintage very good condition.



**1234. ELIZABETH TAYLOR "ANASTACIA MACABOY" DANCE**  
COSTUME FROM *LOVE IS BETTER THAN EVER*. (MGM, 1952)

Constructed of pink satin bodice over boning sub-structure. Dusty tulle overlay. Pink ribbon neck straps present. Exhibiting delicate sequin applique at the bust line in floral patterns. Retaining internal bias label with handwritten, "1524-8004 Eliz. Taylor". Hook and eye back closure. With fading to tulle and sequins and distress to internal lining. In good condition. **\$2,000 - \$3,000**

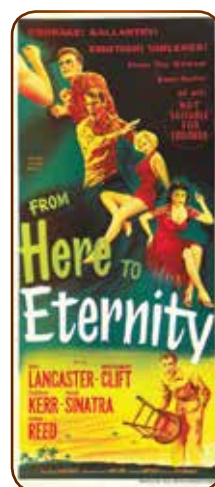


**1235. EDITH HEAD COLLECTION OF (11) LANTERNS FROM HER HOUSE.**  
(ca. 1950s) Constructed of tin, each 3.25 x 9 x 3 in. square custom-made lantern features 4-glass panes. The metal structure also features a hinged door, cobalt blue painted dome and base and integral, retractable hanging hoop. 2-of the glass panes on each lantern bear the "EH" Art Deco-style monogram in black adhesive lettering. All (11) lanterns exhibit age and weathered patina. All in vintage very good condition. **\$200 - \$300**





**1237. JEAN SIMMONS "QUEEN ELIZABETH I" SILK PERIOD GOWN FROM *YOUNG BESS*. (MGM, 1953)** Rose gold silk 2-piece period gown with pearl accents. Tunic richly embroidered applique hook and eye under lace up façade closure. Long skirt lined in gold satin and hook and eye and snap back closure. Both retain internal bias labels with handwritten, "1604 2653 Jean Simmons". Exhibiting some age and soiling. Accompanied by a vintage 8 x 10 in. production photo of Simmons wearing this costume. Overall, in vintage very good condition. **\$1,000 - \$1,500**



**1239. FROM *HERE TO ETERNITY* 2ND DRAFT SCRIPT FROM COMPOSER GEORGE DUNING.** (Columbia, 1953) Vintage studio bound and bradded 170-page second draft script written by Daniel Taradash and dated on the cover August 29, 1952. Crisp clean covers. Even toning to content. In vintage fine condition. **\$400 - \$600**

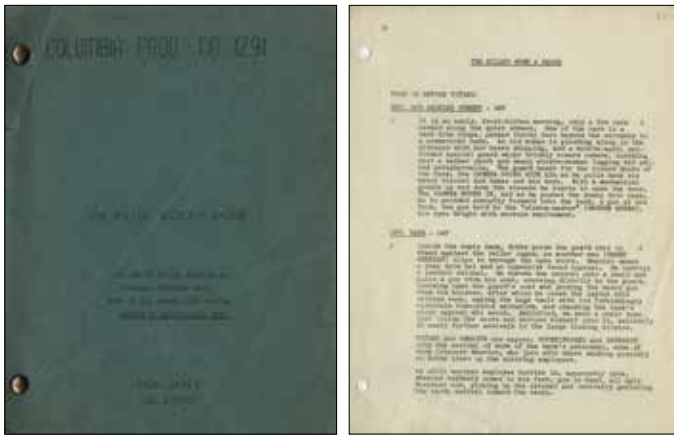


**1238. HANS CONREID "TERWILLIKER" CHARACTER ROBE FROM *5000 FINGERS OF DR. T.* (Columbia, 1953)** Vintage original gold lame' and tan fabric floor-length robe. Lined in peach satin and decorated in panels with intricate arabesque, paisley

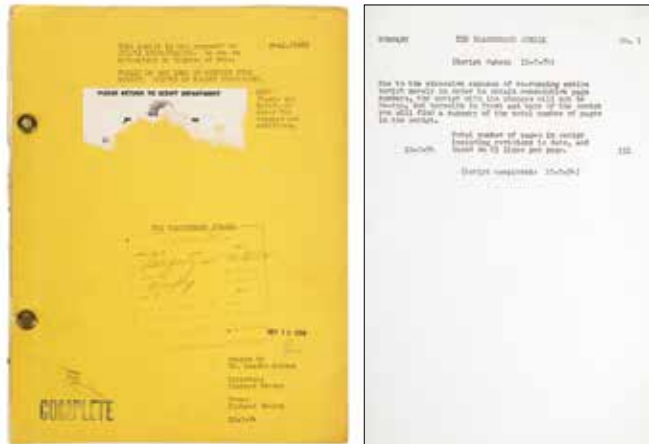
motif. Patterns are outlined with applique gold braids and detail embroidery. With fine braided piping on the collar and running the length of hook and eye front closure. Some fraying to edges. In vintage very good condition. **\$800 - \$1,200**



**1240. JUDY GARLAND "VICKI LESTER/ESTHER BLODGETT" COAT FROM *A STAR IS BORN*.** (Warner Bros., 1956) Vintage original chocolate brown satin knee-length open-front evening coat with tan crepe lining. With standing collar and ¾-length bell sleeves and inset tan and brown thread detail at shoulders. Retaining internal "Warner Bros." bias label with handwritten, "J. Garland". Fraying to some areas of satin. In vintage good condition. **\$2,000 - \$3,000**



**1241. *PUSHOVER* FINAL DRAFT SCRIPT WITH WORKING TITLE “THE KILLER WORE A BADGE”.** (Columbia, 1954) Vintage studio bound and bradded 133-multi-color revision page final draft script for *Pushover*. With working title on the cover “Killer Wore a Badge”. No writer credit and dated on the title page December 28, 1953. Creasing to the cover. Content in vintage fine condition. **\$200 - \$300**



**1242. *THE BLACKBOARD JUNGLE* FINAL DRAFT SCRIPT.** (MGM, 1955) Vintage studio bound and bradded 135-page Complete script. Dated 10-1-54. Written by Director Richard Brooks from the novel by Evan Hunter. Back cover is missing. Front cover exhibits minor handling and MGM paper sticker remnants. With title hand written in black pen on the spine. Content is in vintage good condition. **\$200 - \$300**



**1243. JAMES STEWART ORIGINAL MILITARY WORN AIR FORCE UNIFORM ALSO SCREEN WORN BY STEWART IN *STRATEGIC AIR COMMAND*.** (Paramount, 1955) Vintage original navy blue woolen 2-piece US Air Force uniform. This was Stewart's actual real life uniform worn during his service in 1951 and loaned to production for wear in the film. Consisting of a custom uniform jacket decorated with ranking bars, pins and traditional US lapel and oak leaf icon pins on the epaulettes. Jacket retains the “Stansbury and Company” maker's label and bias label printed, “J.M. Stewart 8-8-51”. Also retains a Paramount tag typewritten, “Mr. Stewaert's (sic) personal. Do not return to WCC”. Matching pants interior waistband retains the “J.M. Stewart” stamp. Completed by a Wolbro brand officer's bill-cap retaining the “J. Stewart label” and originating from the studio and not Stewart's personal uniform. With additional unlabeled clip-on tie. Includes a 1956 Paramount LOA. In vintage fine condition. **\$6,000 - \$8,000**





**1244. WOODEN VISUAL EFFECTS RACE CAR MINIATURE FROM *THE RACERS*.** (TCF, 1955) This 14.25 x 41 in. realistic filming miniature racecar is constructed of carved wooden body with 6.75 in round rubber wheels ornamented with metal-spoked hubcaps. The red highly polished body features hand-painted racing number, "556" on sides and front hood. Interior exhibits gray painted shell with red wooden bucket seats and metal steering column and wheel. Plastic windscreen, detached but present. In vintage very good condition. **\$800 - \$1,200**



**1245. *THE TEN COMMANDMENTS* SCREEN-USED PROP CHARIOT SPEARS AND QUIVER.** (Paramount, 1956) Collection of (4) ornate 42 in. long wooden prop spears contained in (1) 37.75 x 10 x 2.5 in. wooden quiver. All studio-painted in terra cotta with multi-color detail and gold paint trim. Screen-used in Cecil B. DeMille's Biblical epic. With chipping and splitting to the quiver surface. Spears show some paint rubbing. Overall in vintage very good condition. **\$1,000 - \$1,500**



**1246. *THE TEN COMMANDMENTS* EGYPTIAN COSTUME NECKLACE.** (Paramount, 1956) Large vintage Egyptian-style costume collar necklace constructed on a 16 in. round 5.35 in. wide leather ring. Ornamented with bronze, green, black and blue hammered brass, colored leather, and painted metal link components. With hook and loop closure in the back. Exhibiting "Paramount" stamps on the verso. With some wear, chipping to paint and minor missing components. In vintage very good condition. **\$400 - \$600**

and painted metal link components. With hook and loop closure in the back. Exhibiting "Paramount" stamps on the verso. With some wear, chipping to paint and minor missing components. In vintage very good condition. **\$400 - \$600**



**1247. CECIL B. DEMILLE PHOTOPLAY AWARD FOR *THE TEN COMMANDMENTS*.** (Paramount, 1956) Vintage 11 x 14 in. award plaque presented to Cecil B. DeMille. 8.5 x 11.5 shield-shaped brass plate with Photoplay icon and engraved with, "Photoplay magazine presents the Photoplay Achievement Award to Cecil B. DeMille for his creation of one of the screen's greatest emotional and religious experiences 'The Ten Commandments' February 7, 1957". All in vintage fine condition. **\$1,000 - \$1,500**

Norma Darling,

Thanks so much for "the little white marble head." It is just beautiful and the sculpturing is as fine as I have seen in a long time.

I appreciate everything you have done to give me the most perfect replica of Irving. It is indeed an honor.

My very best,

The original was done by an Italian sculptor called Walberto Pacci - so this is an Italian - Great object d'art!

Dear Buddy -

Here is the little white marble head which was sculptured in Greece for you. - Sydney Shearer took the original

over there himself on his last trip found a fine artist there who copied it exactly - I must ask Sydney his name - I think he did a beautiful job and I hope you like it - It is the only one. I had the same artist copy the life size head also in white marble for the entrance of the Theekins Building at M. I. M. L. Ave. - Norma



**1248. PROTOTYPE IRVING THALBERG AWARD PRESENTED TO BUDDY ADLER BY NORMA SHEARER INCLUDING CORRESPONDENCE BETWEEN SHEARER AND ADLER REGARDING THE AWARD.** (1956) Vintage original prototype Irving Thalberg memorial award trophy presented to 20th Century Fox studio head Buddy Adler. The Thalberg Memorial Award is the rarest and most prestigious honor bestowed by the Academy, only given an average of once every other year. The elite recipients of the Thalberg Award honorees are some of the most important and influential figures in the history of motion pictures, including such luminaries as David O. Selznick, Walt Disney, Samuel Goldwyn, Cecil B. DeMille, Jack Warner, Alfred Hitchcock, Steven Spielberg and George Lucas. Voted by the Academy's Board of Governors, it is presented to "creative producers whose bodies of work reflect a consistently high quality of motion picture production", in the name of Thalberg, pioneering young mogul who shaped the landscape of the motion picture industry. The award consists of a sculpted 5.5 x 3.2 x 3.5 in. white marble bust of Thalberg upon a 3.6 in. tall, tiered black marble pedestal. An engraved steel plaque affixed to the front of the base reads, "Academy of Motion Picture Arts and Sciences Irving Thalberg Memorial Award to Buddy Adler for the most consistent high quality of production achievement during 1956". Accompanied by related letters and photos including (2) handwritten signed letters from Thalberg widow and movie star Norma Shearer to Adler discussing the design of the award, in part: "I was hoping you would like the white head I think it is very chic and distinguished - just stylized enough - and so much more decorative for a house - I am glad you felt that way. Please keep it for that by all means - I couldn't be more pleased knowing you would want it. I will try another firm if the California Trophy does not come through with a good bronze casting and in the meantime, as I have another white head on a black marble base the same as the one I gave you, may I suggest you take it also in place of the gold painted one at the studio until the bronze one is ready and return that one to me as I feel it does not look right with that gold wash - this was done at the last minute as you know because of the TV cameras not liking to photograph white..." (1) signed postcard from Shearer to Adler regarding the Thalberg sculpture, (1) typed letter unsigned from Adler to Shearer thanking her for the marble head sculpture, in part: "Norma darling, thank you so much for 'the little white marble head' it is just beautiful and the sculpturing is as fine as I've seen in a long time. I appreciate everything you've done to give me the most perfect replica of Irving". With some fine hairline cracks to the marble bust. Overall, in vintage fine condition. Accompanied by an LOA from the Adler family. **\$20,000 - \$30,000**





**1249. SUSAN HAYWARD "DOROTHY PEALE" DRESS FROM *TOP SECRET AFFAIR*.** (Warner Bros., 1957) Vintage custom-made emerald green crepe layered short dress with integral burnt orange satin slip. With paneled bodice and ruched bustline. Two arm straps with a sheer streaming draped scarf spanning the back. Zipper back closure. Retaining "Warner Bros. Pictures, Inc." bias label. With moderate wear to the skirt portion. In vintage very good condition. **\$600 - \$800**

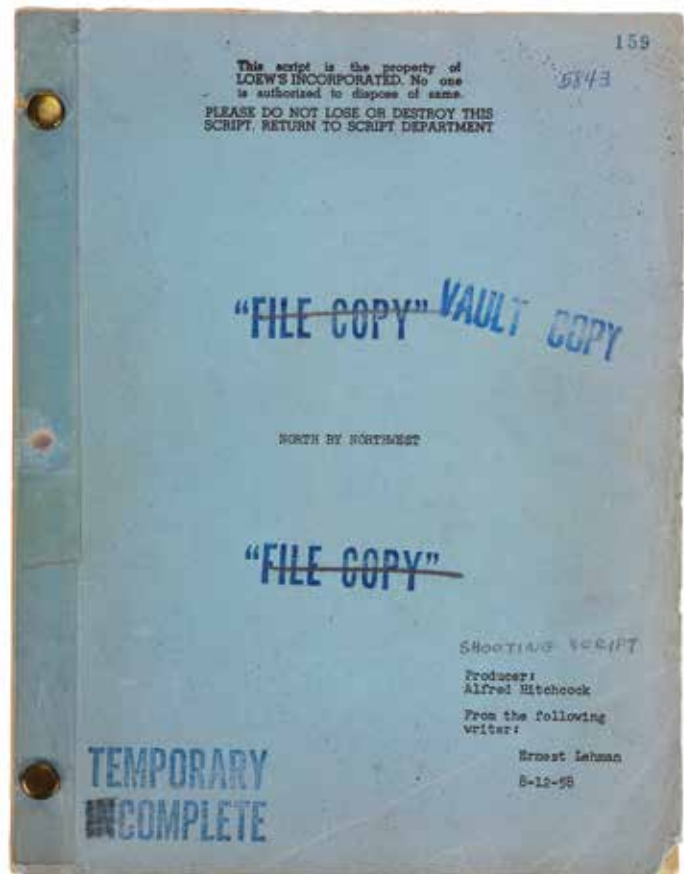


**1250. LAUREL AWARD TO CAROLYN JONES FOR "BEST SUPPORTING ACTRESS" IN *MARJORIE MORNINGSTAR*.** (1957-1958) The Laurel Awards were voted for and given by The Film Buyers of the Motion Picture Industry. This 1957-58 award was presented to actress Carolyn Jones, naming her "Best Supporting Actress" for her role as "Marsha Zelenko" in *Marjorie Morningstar*. The award consists of a 6.5 x 9 in. beveled wooden plaque with cast 4.25 x 5.75 in. "Exhibitor Laurel" logo plate affixed central

and engraved 5.5 x 1 in. brass plate affixed to below. With hanging hardware loop present on the verso. Minor scuffing to wood and tarnishing to plates. Overall, in vintage very good condition. **\$200 - \$300**



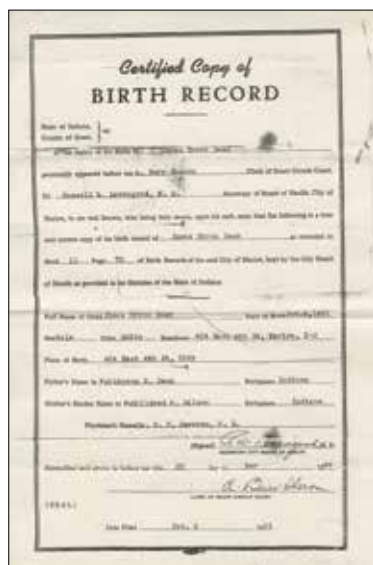
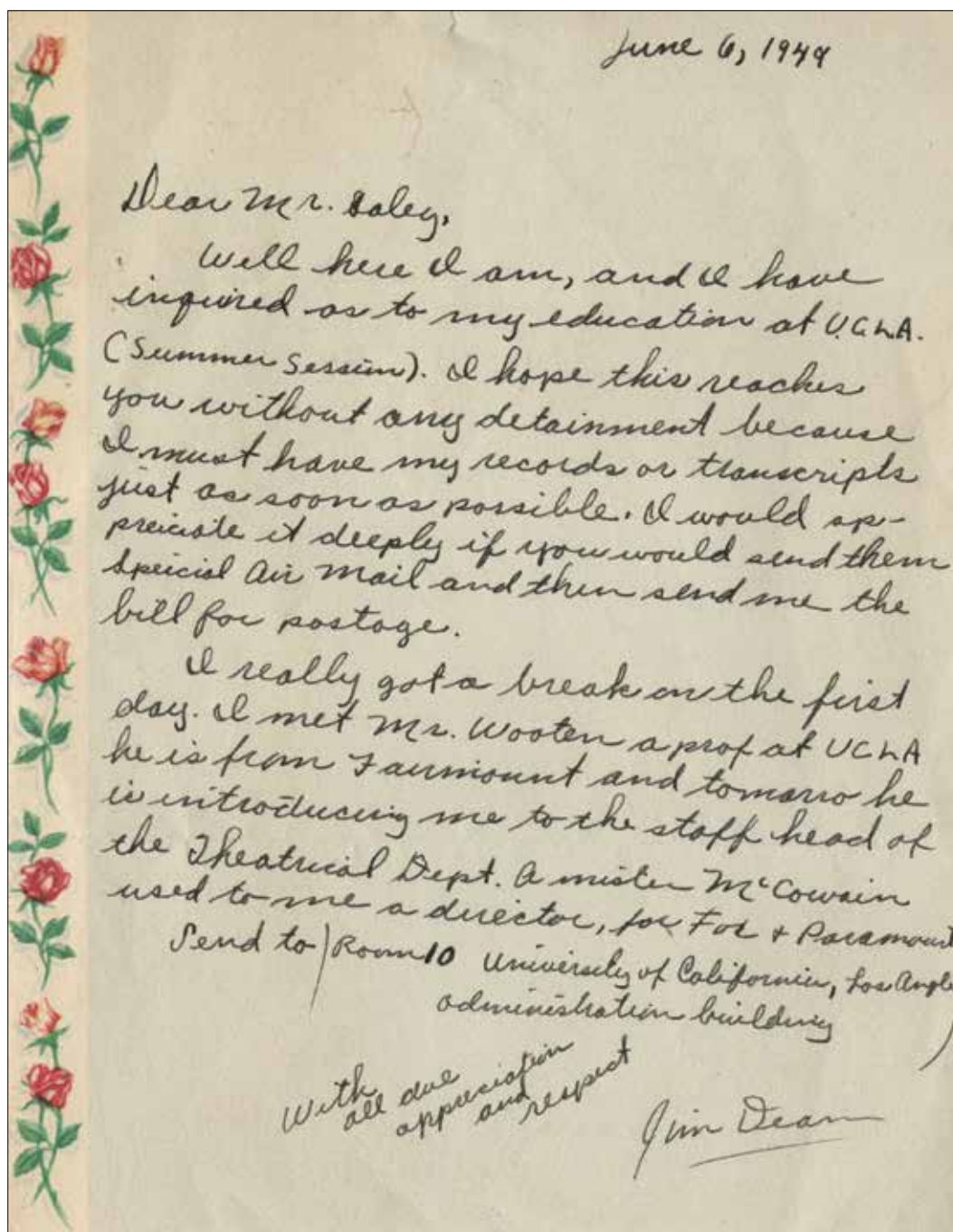
**1251. GREGORY PECK "JAMES MCKAY" PERIOD JACKET FROM *THE BIG COUNTRY*.** (United Artists, 1958) Vintage original tailored old west period walnut-colored topcoat with dark brown satin lining. With notched lapel, darted waist and vented back. Breast pocket and 2-hip flap pockets. Button front closure with buttons at vents and cuffs. Retaining internal "Acuna Hollywood" bias label with handwritten, "G. Peck 7/57" and Western Costume stamp. Minor internal seam separation and liner wear. In vintage fine condition. **\$300 - \$500**



**1252. *NORTH BY NORTHWEST* MASTER VAULT COPY SHOOTING SCRIPT WITH COLOR REVISIONS.** (MGM, 1959) Vintage original studio bound and bradded 180-page multi-color revision page shooting script for the Alfred Hitchcock masterpiece. Credited on the title page are, "Producer: Alfred Hitchcock, From the following writer: Ernest Lehman" and dated 8-12-58. With revisions dating to October 13, 1958. Lowe's Incorporated imprint at the top of the title page. Mounting remnants on inside cover where a snipe or photo was affixed. Tape reinforcement on the front cover spine and breached punch hole on the back cover. Content remains in vintage fine condition. **\$1,000 - \$1,500**

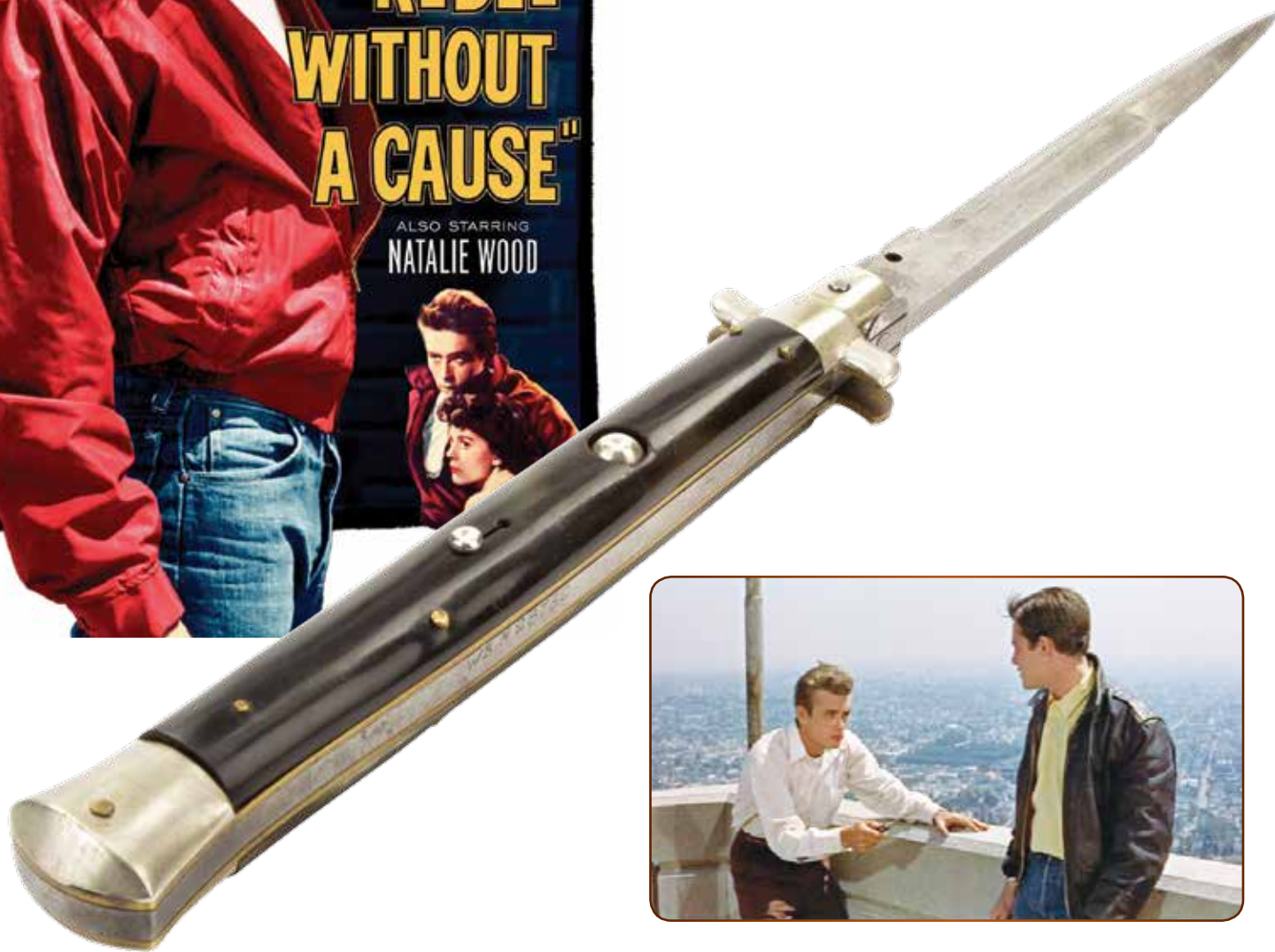
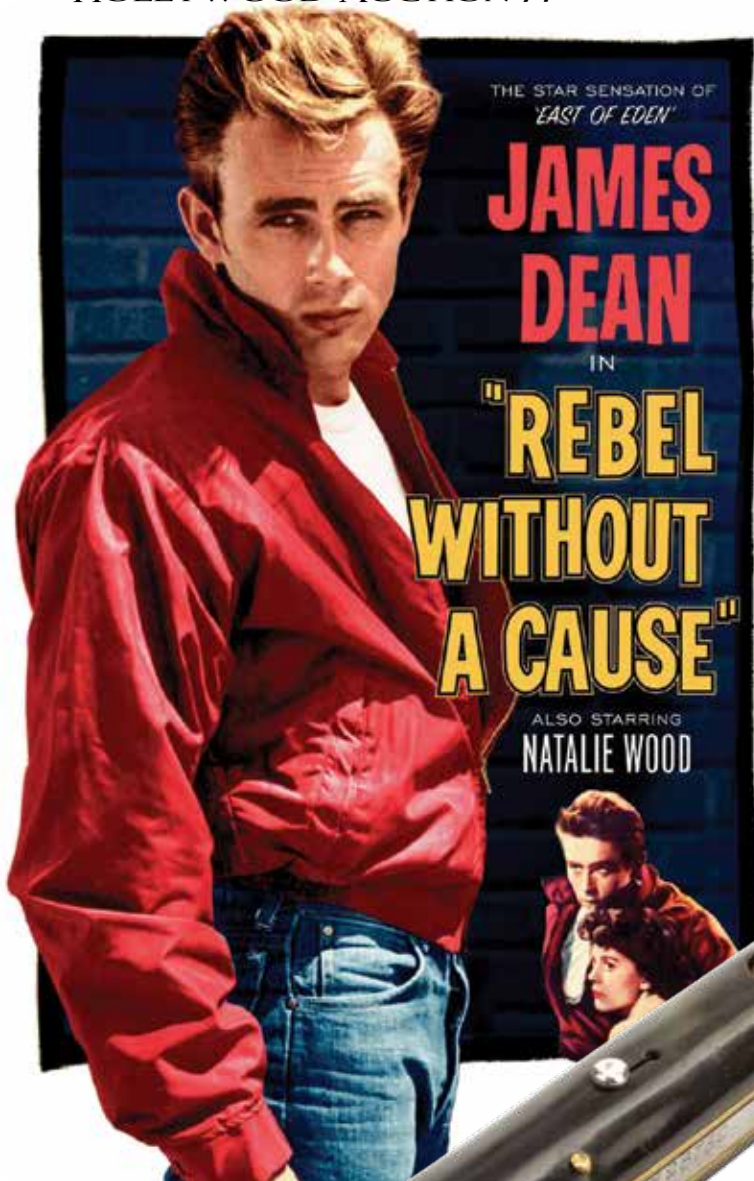


**1253. JAMES DEAN (6) "BLACK AND GOLD" FAIRMOUNT, INDIANA SCHOOL YEARBOOKS.** (1944-1956) Collection of vintage "Black and Gold" titled yearbooks from James Dean's childhood school in Fairmount, Indiana. Including yearbooks from 1944, 1945, 1946, 1952, 1955 and 1956. Hard bound except for the 1944 paper covered edition. Representing Dean from a 12 year old in 7th grade on until the 1956 edition, which features a photographic portrait, obituary tribute and poem to the fallen star. In addition to Dean's grade school pictures, he can be seen in various extracurricular activities such as dances and plays. All books exhibit age and some wear. Overall in vintage very good condition. **\$300 - \$500**



**1254. JAMES DEAN EXTRAORDINARY DESTINY-SHAPING HANDWRITTEN SIGNED LETTER ASKING FOR HIS TRANSCRIPTS TO ATTEND U.C.L.A.** (1949) Important handwritten letter signed ("Jim Dean") handwritten on 5.2 x 6.5 in. floral stationery dated 6 June 1949 to F. Stanton Gale, Superintendent of Schools in Fairmont, Indiana, Dean's home town. In the letter, Dean asks for school transcripts to allow him to attend UCLA. Dean pens, in full: "Dear Mr. Gale, Well here I am, and I have inquired as to my education at U.C.L.A. (summer session). I hope this reaches you without any detainment because I must have my records or transcripts as soon as possible. I would appreciate it deeply if you would send them special airmail and then send me the bill for postage. I really got a break on the first day. I met Mr. Wooten a Prof. at UCLA. He is from Fairmount and tomorrow (sic) he is introducing me to the staff head of the theatrical dept. A mister McCowain used to be a director for Fox + Paramount. Send to room 10 University of California, Los Angeles Administration building. With all due appreciation and respect, Jim Dean." Dean maintained a friendship with Gale after leaving Indiana and Gale later saw Dean on Broadway in *The Immoralist* based on the Andre Gide novel. This letter represents the very spark of Dean's interest in acting and his experience at UCLA ultimately lead him to the New York stage and onto movie superstardom in Hollywood. This letter is accompanied by a vintage 8.5 x 14 in. file copy of James Dean's birth record certificate which was on file with the school district in Indiana and retained along with this original request by Superintendent Gale's daughter in law, Kathryn. Letter remains in vintage fine condition. **\$10,000 - \$15,000**





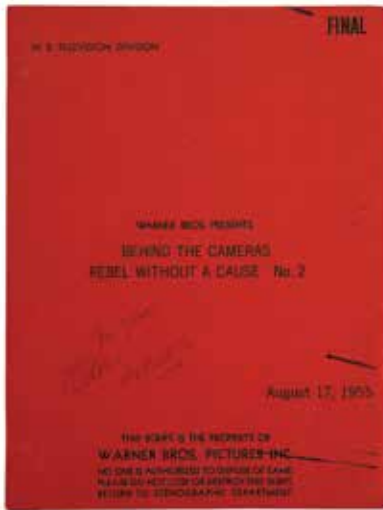
**1255. JAMES DEAN'S SWITCHBLADE FROM *REBEL WITHOUT A CAUSE*.** (Warner Bros., 1955) Black-handled switchblade manufactured in Italy by Astor. Engraved with the studio production number "WBM 28730" (Warner Bros. Movies). The spring mechanism currently non-operational, but easily repaired. This knife is used by Dean as "Jim" in the thrilling fight scene at Griffith Observatory, where Jim is confronted by Natalie Wood's leather-clad hoodlum boyfriend "Buzz" (Corey Allen), who is armed with a similar white-handled knife. Jim is given this black-handled switchblade by one of the other teenagers, "Jim" and "Buzz" exchange numerous slashes (with James Dean getting the worst of it!), until "Jim" disarms his assailant and presses this switchblade to Buzz's neck. Since the actors were using actual knives, they were both fitted with chain mail tunics, worn underneath their shirts, to protect them during the filming of this dangerous scene. The knife is fully 13 in. long when opened, and exhibits some abrasions to one side of the handle, incurred when it was thrown to the ground and then kicked towards James Dean in the scene. The knife is accompanied with a letter of provenance from a previous owner, stating that the knife was originally acquired from Red Turner, the property master on *Rebel Without a Cause*. It is hard to imagine a better James Dean piece from any of his films. Not only an important prop from a key scene, this switchblade virtually defines Dean's character in the film, and indeed, is a symbol of the rebellious youth culture embodied by Dean himself. **\$12,000 - \$15,000**



**1256. JAMES DEAN-STYLE PROMOTIONAL MOVIE TIE-IN BLUE JEANS.** (ca. 1958) Vintage unworn pair of J.S.B. brand jeans in the style of James Dean. Constructed of midnight blue denim with yellow thread stitching and star brass rivets. Retaining the rubberized maker's label sewn on the left back pocket and paper tag sewn onto the right back pocket featuring an image of James Dean in similarly styled jeans. The lower left corner of the paper tag has been torn and is missing. Jeans are in very fine condition. **\$200 - \$300**



**1259. EAST OF EDEN AND GIANT (10) VINTAGE NEGATIVES AND (13) CONTACT PRINTS.** (Warner Bros., 1955) Collection of (10) vintage negatives ranging in size from 2.25 x 2.25 in. to 4.75 x 5 in. and containing 13-images and (13) single and strip contact prints ranging in size from 2.5 x 8 in. to 2.25 x 3 in. containing 20-images. Content includes James Dean, Elizabeth Taylor, Rock Hudson and cast in behind-the-scenes production photos including Dean covered in oil and Dean and Taylor in old age makeup. In vintage very good to fine condition. **\$200 - \$300**



**1257. REBEL WITHOUT A CAUSE TELEVISION PROMOTION-SPOT SCRIPT.** (Warner Bros., 1955) Vintage studio bound and bradded 11-page Shooting Final Script for "Behind the Camera" promo. Dated August 17, 1955. The script features Gig Young taking the viewer on a behind-the-scenes tour of the set with scripted interviews with Natalie Wood, producer David Weisbart and with narration voice over script for use with staged footage of James Dean, Sal Mineo and other cast and crew. Content remains in vintage very good condition. **\$200 - \$300**

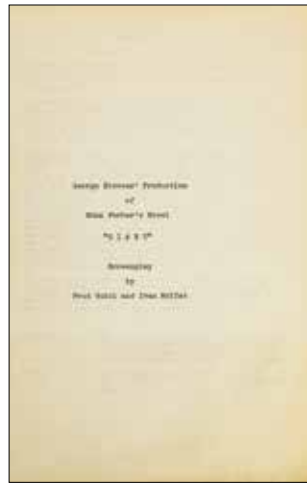


**1258. JAMES DEAN (12) VINTAGE ORIGINAL FAN-CLUB EPHEMERA COLLECTION.** (ca. 1950s) Vintage original James Dean (12) fan club materials. Including (1) 8 x 10 in. sheet of perforated application blanks, (1) 5.5 x 8.5 in. printed "welcome" letter from fan club president Laura Dale with (1) transmittal envelope, (2) unsigned fan club membership cards, (4) 8 x 10 in. photos of Dean: 1-head shot and 3-comp cards, (1) 5 x 7.5 in. Dean comp image card, (1) 45 RPM record and sleeve for Mantovani's "Let Me Be Loved" from the film *The James Dean Story* and (1) 8.5 x 11.5 in. manila fan club material transmittal envelope. All in vintage very fine condition. **\$200 - \$300**

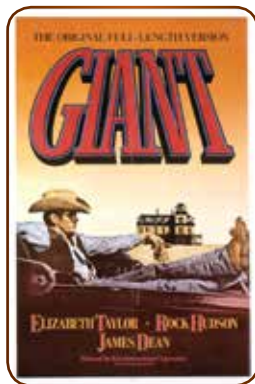
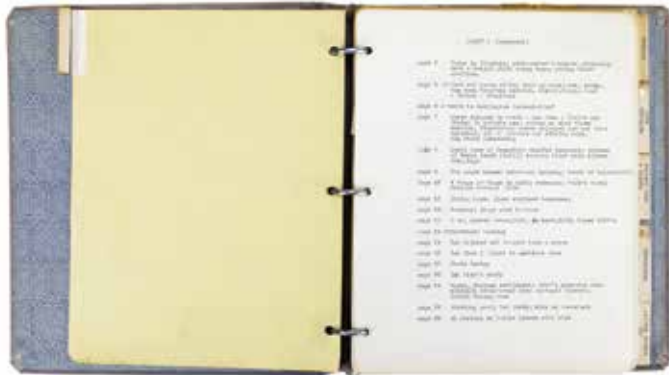


**1260. EAST OF EDEN FINAL REVISED BOUND SCRIPT WITH COLOR REVISIONS.** (Warner Bros., 1955) Vintage studio book-bound and bradded 117-multi-color revision page final script written by Paul Osborn based on the novel by John Steinbeck. Dated on the title page 5/17/54. With blue cloth and board cover with gold gilt lettered spine. Content with presentational deckled edges. In vintage fine condition. **\$600 - \$800**

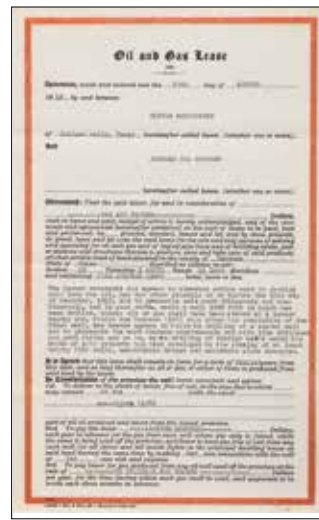




**1261. GIANT ORIGINAL SCRIPT, EX-LIBRIS ACTOR BOB NICHOLS.** (Warner Bros., 1956) Vintage studio bound and bradded 178-page final script book bound. Written by Fred Guiol and Ivan Mofatt from a novel by Edna Ferber and dated on the title page 4/4/55. Some passages underlined in an unknown hand. With actor Bob Nichols name written in pen on the cover. Tattering to cover, uniform toning to pages with some staining from integral newspaper clipped bookmarks. In vintage good condition. **\$300 - \$500**



**1262. VINTAGE PRODUCTION BIBLE FOR GIANT.** (Warner Bros., 1956) (100+) page production bible. 3-hole punch pages bound ring binder with typed tab dividers marking locations, sets and miscellany including categories of, "Private Cars and Planes", "Hotel", "Bawley's", "Lynnton Home", "Jett Rink's", "RR Stations" and more. Including a 4-page section titled "Censorship Memo Check" highlighting differences between the original Estimating Script and the Final Script, i.e.; "Estimating Script, Benedict family shown as arrogant and contemptuous of Mexicans" and "Final Script, Situation still the same, although the regeneration of character is indicated in each script." Includes a section with articles tipped to the pages on real-life cowboys of the era as well as fox hunting. Exhibiting some pencil notes throughout in an unknown hand. In overall, vintage very good condition. **\$400 - \$600**



**1263. JAMES DEAN "JETT RINK" PROP "JETEXAS" OIL COMPANY LEASE FROM GIANT.** (Warner Bros., 1956) 2-page prop lease with spaces with typed information and dated the "13th day of August, 1940". To "Bythe and Associates" to "Jetexas Oil Company Jett Rink" for "Five Hundred (500) Acres" of range land and signed in pen in character names, "Thomas Nance, Willie Reid, Ollie Whiteside, Elwood H. Harper" and "George C. Watts" with embossed notary seal in lower right corner of the second page. Measuring 3.5 x 8.5 in. in its folded state. With very mild toning to the outer edges. In vintage very good condition. **\$400 - \$600**



**1264. JAMES DEAN (3) VINTAGE ORIGINAL CRASH-SITE CANDID PHOTOGRAPHS AND (19) STUDIO PUBLICITY STILLS.** (ca. 1950s) Vintage (3) gelatin silver 4.5 x 3.25 deckled-edge snapshots of the wreckage at the crash site that claimed the life of burgeoning movie star and heart throb James Dean on September 30th, 1955. Including images of a body on a gurney next to the wreckage of Dean's Porsche. Printed on the lower border of all three photos is "Sep. 55", suggesting the photos were processed the day of the tragic accident. Also includes (19) James Dean-related PR and studio photos ranging in size from 2.25 x 3.6 in. to 8 x 10 in. Crash photos exhibit moderate handling. All else in generally good to fine condition. **\$400 - \$600**

# END DAY 2

The following (32) lots come from legendary Hollywood reporter George Christy who writes: "Call me bibliobibulous. A book drunk. Since childhood. Devouring books at our local library, and buying them with every nickel of my allowance. Parents wondering why I was so obsessed, coaxing me to spend the money elsewhere. No way. Other than for a sundae and Coke with a hot date. Even publishing high school newspapers, etc. Winning 25-words-or-less contests with prizes of magazine subscriptions, etc. The printed word took over my life. Published All I Could From Where I Stood, my first novel after college. Next, The Los Angeles Underground Gourmet, soon asked a year later by the Simon & Schuster to update it, but declined. Couldn't eat all that bad food again. Army service weekends led to writing short stories. Reading and buying novels by Ernest Hemingway, Eudora Welty, Truman Capote, Elizabeth Spencer, William Faulkner classics. Joined Town & Country magazine post-Army. Eleven years. Profiling Alfred Hitchcock, Audrey Hepburn, Ingrid Bergman, Elizabeth Taylor, Richard Burton, Anjelica Huston, Truman Capote, plus dozens, dozens more. Every celebrity a gem interview. Then, 25 years as a thrice-weekly columnist for The Hollywood Reporter. More and more interviews. And 14 years now as a columnist for The Beverly Hills Courier. Chronicling the Who and the Who, along with new books and restaurants and theater and television and art and architecture and fashion and the whirligig world of Tinsel Towners. A surprise book we loved and reviewed recently in the Beverly Hills Courier: Of All the Gin Joints, Stumbling Through Hollywood History by Mark Bailey and Edward Hemingway. Not to be missed. The morning the column appeared, Mrs. Peter Falk called. Elated. "George, I'm rushing out to buy a dozen copies. Who knew all this?" Truth to tell that through the decades in this bibliobibulous life of mine, I've collected more than 10,000 books. Proud to note that most are first editions."



**1265. GEORGE CHRISTY'S (13,000+) PERSONAL CAREER ARCHIVE OF CELEBRITY AND HIGH-SOCIETY PHOTOGRAPHS.** Comprising many thousands (13,000+) of primarily gelatin-silver and RC 8 x 10 in. glossy photographs, almost without exception genuine studio or press agency-generated publicity portraits and scenes depicting Hollywood, music, literary and arts celebrities, plus high-society socialites and European aristocrats. Includes photos stamped and signed by Helmut Newton, and many more major photographers. Personalities include Jean Harlow, Marilyn Monroe, Jacqueline Bisset, Roy Lichtenstein, Bob Dylan, Truman Capote, Audrey Hepburn, Tennessee Williams, Harper Lee, Monica Lewinsky, Judy Garland, Elizabeth Taylor, Charlie Chaplin, Michael Jackson, Steven Spielberg, George Lucas, Barbra Streisand, Grace Kelly, Woody Allen, Farrah Fawcett and countless more; films *Mildred Pierce*, *The Shop Around the Corner*, *Gone With the Wind* (roadshow 1st-run keybook portrait), *The Postman Always Rings Twice*, *Grand Hotel*, *The Third Man*, *Baby Doll*, *Citizen Kane*, *The Wages of Fear*, *Dumbo*, *La Dolce Vita*, *Pather Panchali*, *Los Olvidados*, *Rome Open City*, etc. Vast majority in very fine condition. **\$1,000 - \$1,500**



**1266. GEORGE CHRISTY'S PERSONAL CAREER ARCHIVE OF CELEBRITY CORRESPONDENCE, PHONE AND ADDRESS BOOKS AND DAY-PLANNERS.** Comprising many hundreds of letters, thank-you notes and invitations from the absolute cream of aristocratic and entertainment celebrity society. Includes entertainment notables: Joan Crawford (several), Elizabeth Taylor, George Hurrell, Natalie Wood, Diana Ross, Tony Curtis, Tab Hunter, Bob Newhart, Lainie Kazan, Irene Dunne, Rosalind Russell, Anthony Newley, Alice Faye, Curtis Harrington, Ross Hunter, Ann Miller, Carol Channing, Cyd Charisse, Mitzi Gaynor, Joel Grey, William Haines, Janet Gaynor, Jill Ireland, Allan Carr, Phyllis Diller, Mary Martin, Gordon MacRea, Richard Mulligan, Leonard Goldberg; and high society/ literary/ publishing/ etc. notables: James T. Auchincloss (Jackie Kennedy's half-brother), Gloria Vanderbilt, Betsy Bloomingdale, Arianna Huffington, Jean-Pierre Dorleac, Earl (Mr.) Blackwell, Giorgio Armani, Hubert Givenchy, Lilly Tartikoff, Bill and Hillary Clinton, Joanna (Mrs. Johnny) Carson, Jackie Collins, Valentino, Jerry Zipkin, Beatrix Miller,

Beverly Sasso, Lesley Gore, Andre Leon Talley, Rod McKuen, Harold Robbins, Danielle Steel, Ahmet Ertegun, Candy Spelling, Sidney Sheldon, etc. Lot also includes (25+) annual day-planners filled with thousands of lunch, dinner, and high-society ball appointments, personal memos to self (about column subjects and details) majority being the most exclusive locations in Los Angeles, New York, and around the world; plus (6) personal hand-notated phone and address directories filled with hundreds of the most important celebrity and high-society entries from the second-half of the 20th century. Carefully archived by Mr. Christy, the vast majority remains in very fine condition. **\$1,000 - \$1,500**



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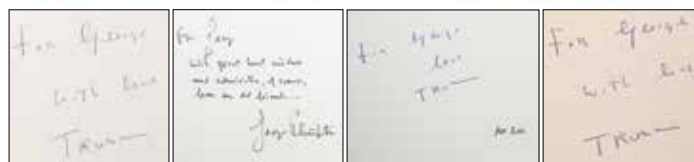




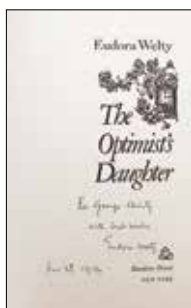
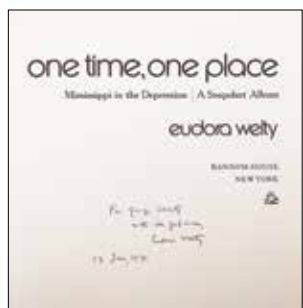


**1269. COLLECTION OF (40+) VINTAGE PHOTOGRAPHY BOOKS.** (1930s–2000s) A collection of (40+) vintage hardcover photography books, most first editions with original dust jacket, of landmark works from luminaries of worlds of fine art, glamour, and reportage. Including first edition (3) copies of *The Portfolios of George Hurrell*, to which Christy contributed the introduction, (1)

inscribed to him by the book's editor, Susan Martin, *God's Country and My People* by Wright Morris, *Samaras Album* by Lucas Samaras, *Suburbia* by Bill Owens, *Dorthea Lange Looks at the American Country Woman*, *Weegee's People*, *Walker Evans: American Photographer*, *Talking Pictures* by Ellen Graham (signed by Graham), *The Eye of Eisenstaedt* by Alfred Eisenstaedt, *Diane Arbus* (a special edition by Aperture for The Museum of Modern Art, New York), *Allure* by Diana Vreeland, *Scavullo: Francesco Scavullo Photographs 1948–1984*, *Skrebneski Portraits: A Matter of Record* by Victor Skrebneski (including a handwritten card from the photographer to George Christy), *Avedon: Photographs 1947–1977* (inscribed to George Christy by Italian socialite and Avedon model Marella Agnelli), *The Photographs of Ron Galella*, *Café Society: Socialites, Patrons, and Artists 1920 to 1960* by Thierry Coudert, *The World of Atget* by Bernice Abbot, *Robert Mapplethorpe* by Richard Marshall, and more. From the personal collection of legendary Hollywood journalist George Christy. **\$400 - \$600**



**1270. COLLECTION OF (20+) VINTAGE HARDCOVER NOVELS AND NON-FICTION WORKS BY AND ABOUT TRUMAN CAPOTE,** INCLUDING (4) SIGNED AND INSCRIBED BY CAPOTE. (1950s–2000s) A collection of (20+) vintage hardcover novels, novellas, and non-fiction work, many with original dust jackets, by Truman Capote, including (4) books signed and inscribed by Capote to his friend, George Christy, as well as biographies about Capote, with (1) inscribed and signed by famed writer and editor George Plimpton. Titles inscribed and signed by Capote include first editions of (1) *Selected Writings of Truman Capote* (1963) and (1) *The Dogs Bark: Public People and Private Places* (1973, first edition), and deluxe slip-cased hardcover editions of (1) *A Christmas Memory* (1956) and (1) *The Thanksgiving Visitor* (1967). Unsigned first editions by Capote include (1) *Other Voices, Other Rooms* (1948, without dust jacket), (2) *Local Color* (1950, missing dust jackets), and (2) *In Cold Blood* (1965). Also includes George Plimpton's oral history of Capote, *Truman Capote: In Which Various Friends, Enemies, Acquaintances, and Detractors Recall His Turbulent Career* (1997) signed and inscribed by Plimpton. From the collection of legendary Hollywood journalist George Christy. **\$800 - \$1,200**



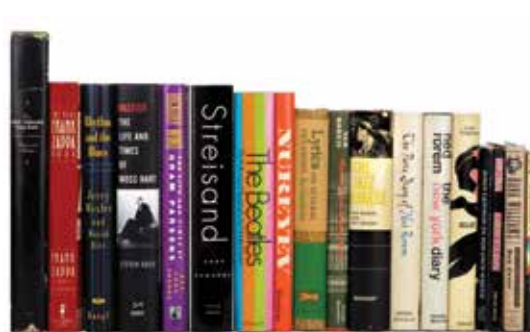
**1271. COLLECTION OF (16) HARDCOVER BOOKS BY PULITZER PRIZE-WINNING SOUTHERN WRITER EUDORA WELTY INCLUDING (9) SIGNED BY WELTY.** (1940s–1990s) A collection of (16) vintage hardcover books, most

with dust jackets, including (9) inscribed and signed by Welty to her friend, George Christy. Signed editions include (1) *A Curtain of Green* (1941, missing dust jacket), (1) *The Wide Net and Other Stories* (1943, missing dust jacket), (1) *Delta Wedding* (1948, exhibiting tearing with to bottom third of dust jacket), (1) *The Golden Apples* (1949, missing dust jacket), (1) *The Ponder Heart* (1954), (1) *The Optimist's Daughter* (1972, first edition), (1) *The Collected Stories of Eudora Welty* (1980), (1) *One Writer's Beginnings* (1984), and (1) *Photographs* (1989). Additional titles include first editions of the novel (1) *Losing Battles* (1970) and the essay collection (1) *The Eye of the Story* (1977). From the personal collection of legendary Hollywood journalist George Christy. **\$600 - \$800**



**1272. COLLECTION OF (14) HARDCOVER PLAYS BY TENNESSEE WILLIAMS AND BOOKS ABOUT WILLIAMS,** INCLUDING (1) FIRST EDITION OF *CAT ON A HOT TIN ROOF*. (1950s–1980s) Collection of (14) hardcover plays with dust jackets by Tennessee Williams, including a first edition, first state copy of *Cat On a Hot Tin Roof* (1955). Additional titles include *The Roman Spring of Mrs. Stone* (1950), *Orpheus Descending* (1955), *Baby Doll* (1956), *Suddenly Last Summer* (1958), *The Milk Train Doesn't Stop Here Anymore* (1964), *The Eccentricities of a Nightingale* (1964), *Eight Mortal Ladies Possessed* (1974), *Androgyne*, *Mon Amour* (1977), *Collected Stories* (1985). Also

included *Five O'clock Angel: The Letters of Tennessee Williams to Maria St. Just 1948–1982* signed by Maria St. Just and *Tom: The Unknown Tennessee Williams* signed by biographer Lyle Leverich. From the collection of legendary Hollywood journalist George Christy. **\$400 - \$600**

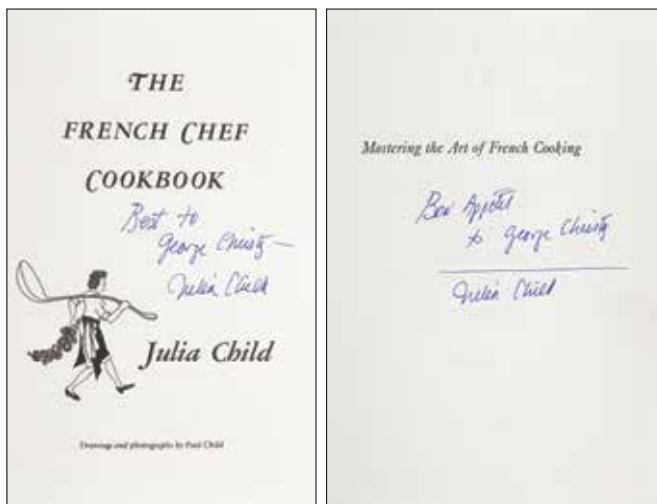


**1273. COLLECTION OF (35+) VINTAGE HARDCOVER BOOKS ON MUSIC AND MUSICIANS, INCLUDING *THE REAL FRANK ZAPPA BOOK* INSCRIBED AND SIGNED BY FRANK ZAPPA. (1950s-1990s)** Collection of (35+) vintage books, many

hardcover first editions with original dust jackets, on musical styles and musicians, including (10) inscribed and signed to journalist George Christy. Inscribed and signed titles include *The Real Frank Zappa Book* by Frank Zappa, *Did They Mention the Music?* by Henry Mancini, *Hickory Wind: The Life and Times of Gram Parsons* by Ben Fong-Torres, *Rhythm and the Blues* by Jerry Wexler, *Bobby Short: The Life and Times of a Saloon Singer* by Bobby Short, *Streisand* by Anne Edwards, *Dazzler: The Life and Times of Moss Hart* by Steven Bach, *Naked at the Feast: A Biography of Josephine Baker* by Lynn Haney, *The Life That Late He Led: A Biography of Cole Porter* by George Eells, and *A Cradle of Haloes* by Bernie Taupin. Also includes first edition copies of *The Noel Coward Songbook*, *The Beatles: The Authorized Biography* by Hunter Davies, *Cellist* by Gregor Piatigorsky, *Beneath the Underdog: His World as Composed by Mingus*, *The Jazz Makers* edited by Nat Shapiro and Nat Hentoff, *Nureyev: An Autobiography with Pictures* by Rudolph Nureyev, *Lyrics on Several Occasions* by Ira Gershwin, *Critical Affairs: A Composer's Journal*, *Music from Inside Out*, *The New York Diary*, and *The Paris Diary of Ned Rorem* by Ned Rorem. Also includes a review copy of *Sex* by Madonna, and copies of *In His Own Write* and *A Spaniard in the Works* by John Lennon, *The Yellow Submarine* by Max Wilk, and others. From the collection of legendary Hollywood journalist George Christy. **\$400 - \$600**



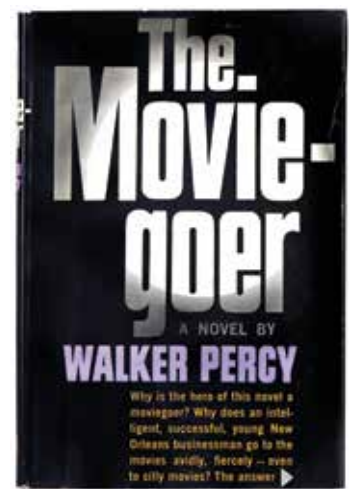
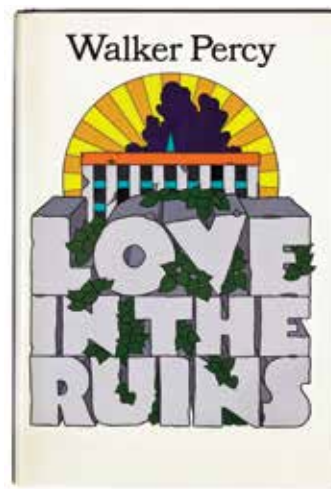
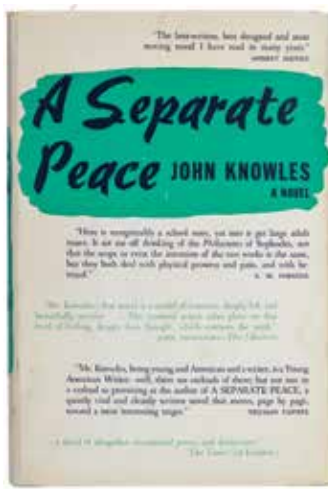
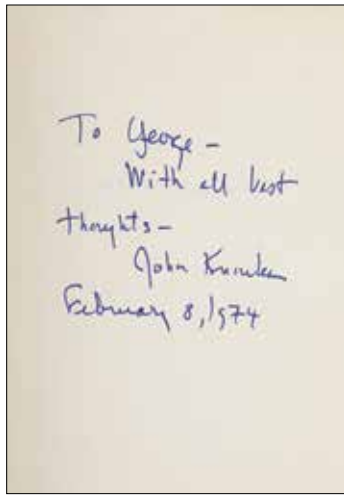
**1274. COLLECTION OF (40+) VINTAGE HARDCOVER MYSTERIES AND THRILLERS, MANY INSCRIBED AND SIGNED TO GEORGE CHRISTY. (1950s-1990s)** A collection of (40+) vintage hardcover mysteries and thrillers with original dust jackets by masters of the genre. Signed and inscribed titles include *A Graveyard for Lunatics* by Ray Bradbury, *Sole Survivor* and *Dark River of the Heart* by Dean Koontz, *The Great and Secret Show* by Clive Barker, *While My Pretty One Sleeps* and *The Anastasia Syndrome and Other Stories* by Mary Higgins Clark (both books contain handwritten correspondence by Clark to Christy), *The Pelican Brief* by John Grisham, *Riding the Rap* by Elmore Leonard, *The Killing Man* by Mickey Spillane (includes Christy's original notes from his 1989 interview with Spillane), *The Parsifal Mosaic* by Robert Ludlum, *The Devil's Alternative* by Fredrick Forsyth (includes Christy's original notes from his 1980 interview with the author), *Cry to Heaven* by Anne Rice, *Harmful Intent* by Robin Cooke, *White Shark* by Peter Benchley, *Deadfall* by Patti Davis (including Christy's original interview notes with the Davis), *Early Autumn* by Robert B. Parker, (7) titles by Joseph Wambaugh (many with handwritten correspondence by the author to Christy) and (2) copies of *Comstock Lode* by Louis L'Amour. Additional books include vintage printings of novels by Dashiell Hammett and Raymond Chandler, and first and second editions with dust jacket of Chandler's *Killer in the Rain*. From the personal collection of Hollywood journalist and book critic George Christy. **\$400 - \$600**



**1275. COLLECTION OF (45+) VINTAGE HARDCOVER COOKBOOKS INCLUDING (5) SIGNED BY JULIA CHILD TO GEORGE CHRISTY. (1950s-1990s)** A collection of (45+) vintage hardcover cookbooks with original dust jackets spanning a wide range of international cuisines. Including (5) Julia Child cookbooks inscribed and signed to legendary Hollywood journalist George Christy by the mother of television cooking shows herself. The edition of Julia Child's *The Way to Cook* contains Christy's original notes from his 1989 interview with the celebrity chef. Other notable titles include *The Brown Derby Restaurant*, *The Wolfgang Puck Cookbook*, *Foods for Glamour* by Jack LaLanne, *Delmonicos: A Century of Splendor* by Lately Thomas, *How to Cook a Pig* by Betty Talmadge, *Cook My Darling Daughter* by Mildred O. Knopff, *Paul Bousés's French Cooking*, and books by Paul

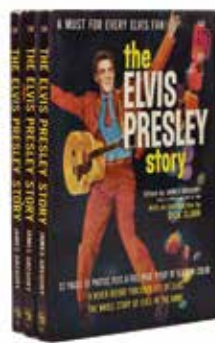
Prudhomme, *The Alice's Restaurant Cookbook* by Alice May Brock, *The Silver Palate Cookbook*, multiple titles by M.F.K. Fisher and many other celebrity chef editions and novelty cookbooks with some duplicates. Subjects range from home cookery to haute cuisine. From the personal collection of legendary Hollywood journalist George Christy. **\$400 - \$600**



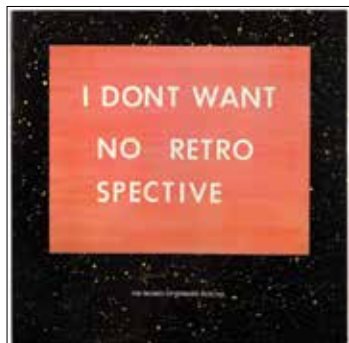
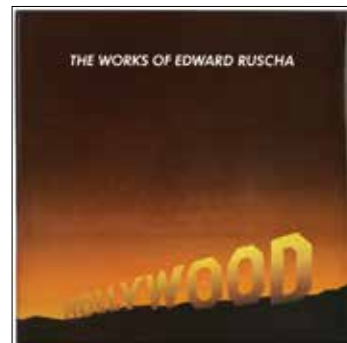
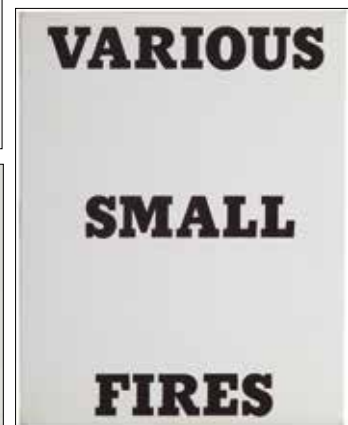
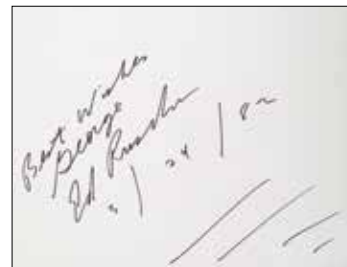
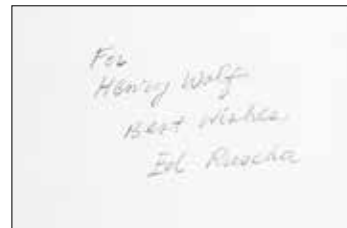


**1276. A SEPARATE PEACE** BY JOHN KNOWLES VINTAGE FIRST EDITION HARDCOVER NOVEL WITH ORIGINAL DUST JACKET, INSCRIBED AND SIGNED BY KNOWLES. (ca. 1959) Vintage hardcover first edition copy with original dust jacket. This classic coming of age novel was a finalist for the National Book Award and remains a perennial best-seller. Inscribed and signed by Knowles in blue ink on the recto of the free endpaper, writing "To George — With all the best thoughts — John Knowles. February 8th, 1974". Dust jacket exhibits some fading, scuffing to the edge of the front cover and back, and general signs of handling. Interior pages clean with some toning to the top of the fore edge. In vintage very good condition. **\$600 - \$800**

**1279. VINTAGE (2) FIRST EDITION HARDCOVER WITH ORIGINAL DUST JACKETS NOVELS BY WALKER PERCY, INCLUDING THE MOVIEGOER.** (1960s-1970s) Includes (1) *The Moviegoer* (1961), Percy's debut novel and winner of the National Book Award for literature, and (1) *Love in the Ruins* (1971). Dust jacket to *The Moviegoer* exhibits an approx. 2 in. tear with minimal paper loss to the upper right hand corner and general shelf wear, *Love in the Ruins* exhibits some toning to dust jacket with minimal signs of handling. In vintage good to fine condition. From the collection of legendary Hollywood journalist George Christy. **\$600 - \$800**

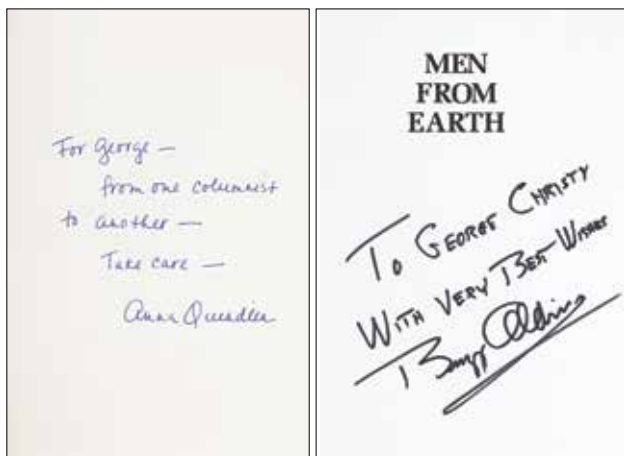


**1277. COLLECTION OF (3) PAPERBACK COPIES OF THE ELVIS PRESLEY STORY** BY JAMES GREGORY SIGNED BY ELVIS PRESLEY. (ca. 1960) Vintage (3) paperback copies all signed in blue ink by Elvis Presley on the inside cover. With 1- copy exhibiting a small tear, creasing, and paperloss to the upper right section of the front cover, tearing and paperloss to the upper right hand corner of the first seven pages, 1-exhibiting light corner and edge wear to the front cover and missing top corner portions of pages 9-30, and 1- copy exhibiting minor age and slight chipping to right top corner of first six pages. All exhibit age toning. Condition ranges from vintage good to vintage very good. **\$600 - \$800**



**1278. HARDCOVER NOVELS (3) BY THOMAS PYNCHON INCLUDING FIRST EDITION OF THE CRYING OF LOT 49.** Vintage (3) hardcover novels with original dust jackets, including first edition (1) of *The Crying of Lot 49* (1966). Also includes (1) third printing of Pynchon's debut novel, *V* (1963) and (1) first edition of *Vineland* (1990). *The Crying of Lot 49* exhibits minimal handling wear, *V* exhibits slight corner bending to back cover, scuffing to rear of the dust jacket, and light shelf wear. *Vineland* displays creasing to the top edge of front dust cover. In vintage very good to fine condition. **\$200 - \$300**

**1280. COLLECTION OF (4) VINTAGE ART BOOKS BY ED RUSCHA, INCLUDING (3) INSCRIBED AND SIGNED BY RUSCHA.** (1960s-1980s) Collection of (4) vintage art books including (3) signed and inscribed by Ruscha. Includes paperback (1) *Various Small Fires* (1964) printed in a limited edition of 400 copies inscribed and signed by Ruscha to Henry Wolf, (2) first edition hardcover copies with original dust jackets of *The Works of Ed Ruscha* (1982) inscribed and signed by Ruscha to George Christy, and (1) paperback first edition copy of *The Works of Ed Ruscha* (1982). From the library of legendary Hollywood journalist George Christy. **\$300 - \$500**



**1281. COLLECTION OF (50+) VINTAGE HARDCOVER BOOKS ON CURRENT EVENTS AND HISTORICAL SUBJECTS, INCLUDING (25+) INSCRIBED AND SIGNED TO GEORGE CHRISTY.** (1960s-1990s) Collection of (50+) non-

fiction hardcover books, many first editions with original dust jackets, including (25+) inscribed and signed to George Christy. Inscribed and signed titles include *The Death of a President*, *The Arms of Krupp*, and *Portrait of a President* by William Manchester, *Little Gloria Happy at Last* and *Johnson v. Johnson* by Barbara Goldsmith, *My American Journey* by Colin Powell, *Men From Earth* by Buzz Aldrin, *The Third Wave* by Alvin Toffler, *The Unfinished Odyssey of Robert Kennedy* by David Halberstam, *The Body Machine* by Christian Barnard, *Hell and Paradise* by Peter Clarke, *Behind the Mask: My Double Life in Baseball* by Dave Pallone, *Tapping into the*

*Force* by Ann Miller, *London Was Yesterday* by Janet Flanner, *Succeeding Against the Odds* by John H. Johnson, *Travels with Henry* by Richard Valeriani, *Life and Death in Shanghai* by Nien Chiang (including personal correspondence between Chiang and Christy), *All Too Human* by George Stephanopoulos, *Will* by G. Gordon Liddy, *For the Record: From Wall Street to Washington* by Donald T. Reagan, *Chances of a Lifetime* by Warren Christopher, *Thinking Out Loud* by Anna Quindlen, *Away From Home: Letters to My Family* by Lillian Carter & Gloria Carter Spann (inscribed and signed by Gloria Carter Spann), and *Without Fear or Favor* by Harrison E. Salisbury. Also includes vintage original November 21, 1964 issue of "Paris Match" magazine commemorating the life of John F. Kennedy. From the personal collection of legendary Hollywood journalist George Christy. **\$400 - \$600**



**1282. COLLECTION OF (60+) VINTAGE HARDCOVER ART BOOKS, INCLUDING VOLUMES INSCRIBED AND SIGNED BY OTTO LANG, JANEL LESSING, ANDREW WYETH, AND ED RUSCHA.** (1960s-2000s) Collection of (60+) vintage art books, many hardcover first editions with original dust jacket, including copies of (1) *Around the World in 90 Years* by Otto Lang, (1) *Drawings and Haiku* by Janel Lessing, (1) *Andrew Wyeth: Autobiography* and (1) *Ed Ruscha* by Ed Ruscha (in original plastic containing card printed "Compliments of the author" and inscribed "Hi George—E.R."), as well as editions of (1) *The Sixties* inscribed and signed by editor Lynda Rosen Obst and *Reflections of California: The Athalie Richardson Irvine Clarke Memorial Exhibition* inscribed and signed by Joan Irvine Smith. Also included are special publications from the Museum of Modern Art New York, (1) *The Machine* by K.G. Pontus Holtén bound in a die-cast aluminum cover and from Los Angeles County Museum of

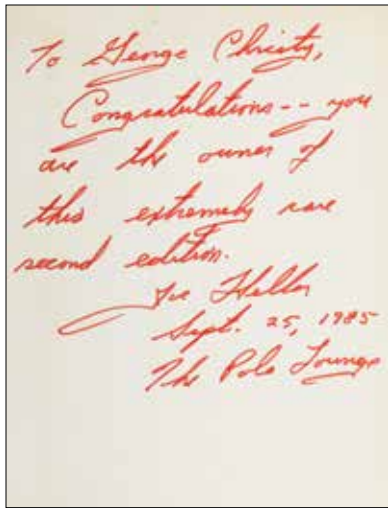
Art (1) *Billy* by James Monte bound in sand paper fastened with screws and title "Billy" accomplished in felt on the front cover. Also the Museum of Modern Art New York *Technics and Creativity: Gemini G.E.L.* issued in plastic clamshell with lithograph paint-your-own "Target 1970" by Jasper Johns featuring a blank target pattern and attached blue, red, and yellow watercolor paint pads and paintbrush with printed signature by Johns with a catalogue featuring artworks by Josef Albers, John Chamberlain, Ron Davis, Jasper Johns, Don Judd, Ellsworth Kelly, Edward Kienholz, Roy Lichtenstein, Claus Oldenburg, Ken Price, Robert Rauschenberg, and Frank Stella. Works on art include *High Diver* by Michael Wishart, *The Diaries of Paul Klee*, *The Bride and the Bachelors* by Calvin Tomkins, *To Paint is to Love Again* by Henry Miller, *Confessions of an Art Addict* by Peggy Guggenheim and *Just Looking: Essays on Art* by John Updike (in original plastic wrap), and *Self-Portrait* by Man Ray (first edition), *New York: The New Art Scene* by Alan Solomon and Ugo Mulas (first edition). Additional titles and subjects include ancient Greek sculpture, Jim Dine, Mexican mural painting, Picasso, Jackson Pollock, Jasper Johns, Marcel Duchamp, Turner, John Singer Sargent, Joaquín Torres-García, Gustav Vigeland, Goya, Japanese print-makers, James McNeil Whistler, Dada and Surrealism, Kotsushika Hokusai, Tony Duquette, Reuben Nakian, Georgia O'Keeffe, the Gemini workshop, Joseph Cskay, Balthus, Albert Marquet, Frank Stella, Toulouse Lautrec, David Smith, Larry Rivers, Peter Max, Paul Gauguin. From the collection of legendary Hollywood journalist George Christy. **\$600 - \$800**



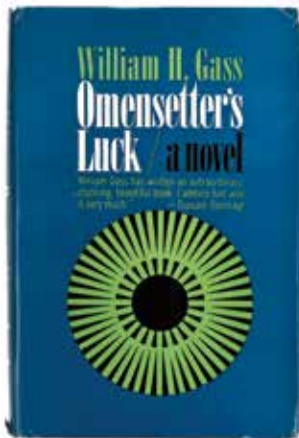
**1283. COLLECTION OF (65+) VINTAGE BOOKS ON FASHION, ARCHITECTURE, DECORATING AND DESIGN, INCLUDING (3) SIGNED AND INSCRIBED BY ERTÉ TO GEORGE CHRISTY.** (1960s-2000s) A collection of (65+) vintage books, most hardcover with original dust jackets. Books signed and inscribed to Christy include (1) *Erté* signed by "Erté", (1) *Erté Fashions* by Erté, and *Things I Remember* by Erté, signed by Erté, (1) *Venetians*, (1) *Japan 1990* and (1) *Tutti Putti* by Dale Chihuly signed by Dale Chihuly, (1) *Unmistakably Mackie* by Frank DeCaro signed and inscribed by Bob Mackie, *Kenneth Jay Lane: Faking It* signed and inscribed by Kenneth Jay Lane, *Splendid Slippers* by Beverly Jackson signed and inscribed by the author, and *Metropolitan Life* signed and inscribed by author Fran Lebowitz. Titles covering haute couture include: *Vanity Fair: Photographs of an Age*, *Vogue Book of Fashion Photography 1919-1979*, *Hommage A Christian Dior 1947-1957*, *The World in Vogue*, *Five Beautiful Women* by Victor Skrebneski, *Harper's Bazar 100 Years of the American Female*, *Van Cleef & Arpels: Reflections of Eternity*, *Nightclub Nights: Art, Legend, and Style 1920-1960* by Susan Waggoner. Also

includes architects Mies van der Rohe, Le Corbusier and Frank Lloyd Wright. Decorative Arts including art deco, pottery, folk art. Gardens: *The Gardens of Russell Page* by Marina Schinz & Barielle van Zuyle, *Austin Val Verde: A Montecito Masterpiece*, *America's Cottage Gardens* by Eve Sonneman, and more. Also includes many titles pertaining to the life and work of Cecil Beaton: *The Face of the World*, *Memoirs of the 40's*, *Photobiography*, *the Glass of Fashion*, *The Best of Beaton*, *Beaton in Vogue* and more. From the personal collection of legendary Hollywood journalist George Christy. **\$600 - \$800**

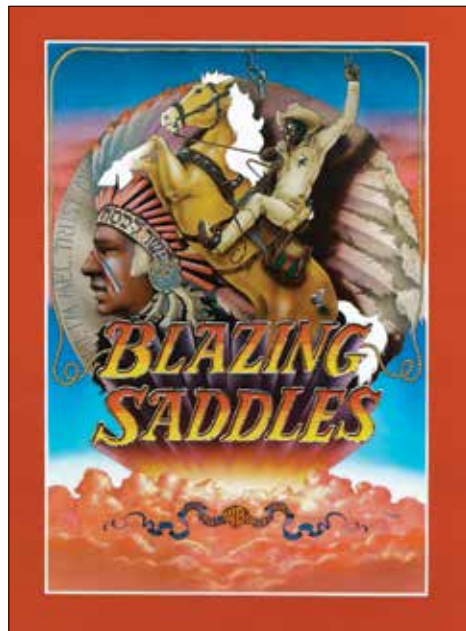




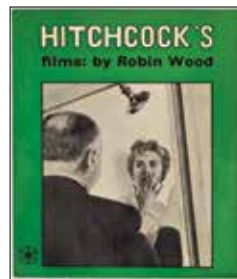
**1284. CATCH-22** VINTAGE HARDCOVER SECOND PRINTING WITH DUST JACKET SIGNED AND INSCRIBED BY JOSEPH HELLER. (ca. 1961) Vintage (1) hardcover second printing with original dust jacket. Inscribed and signed on the free endpaper by Heller in red ink, who humorously writes, "To George Christy, Congratulations—You are the owner of this extremely rare second edition. Joe Heller. September 25, 1985. The Polo Lounge." Dust jacket exhibits foxing and staining in the lower right hand third of the front cover, soiling along the edges, a 1 in. tear under the author's name on the spine, and general handling wear. Interior pages exhibit some toning. In vintage good condition. From the personal collection of legendary Hollywood journalist George Christy. **\$400 - \$600**



**1285. OMENSETTER'S LUCK** BY WILLIAM H. GASS VINTAGE HARDCOVER FIRST EDITION WITH DUST JACKET. (ca. 1966) Vintage hardcover first edition copy with original dust jacket. Exhibits tearing in the upper right hand corner, a tiny tear to the bottom of the spine, and a narrow strip of paper loss across the center of the back cover. Interior pages are clean with light toning to the top fore edge. From the personal collection of legendary Hollywood journalist George Christy. **\$200 - \$300**



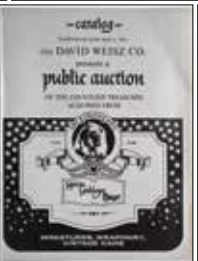
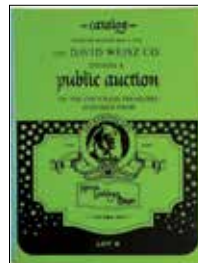
**1287. BLAZING SADDLES** ADVANCE 1-SHEET POSTER. (Warner Bros., 1974) Vintage 27 x 41 in. advance 1-sheet poster. Light handling. Unfolded in very good to fine condition. **\$200 - \$300**



**1286. ALFRED HITCHCOCK INSCRIBED AND SIGNED BOOK AND LETTER.** (ca. 1970s) Collection of (4) items pertaining to Alfred Hitchcock. Including (1) vintage paperback copy of *Hitchcock's Films* by Robin Wood, hand inscribed, signed

and illustrated with Hitchcock's trademark silhouette in black ink on the free endpaper by Hitchcock to Christy, (1) vintage original letter typed on "Alfred Hitchcock" stationary to Christy dated 28 January, 1976 in which Hitchcock regrets his inability to attend a screening of his classic dark comic thriller *The Family Plot* (1976, Universal) due to illness, hand signed and illustrated with a self-portrait silhouette in black ink on the bottom right hand corner by Hitchcock, (1) vintage original gelatin silver approx. 7 x 9 in. photographic print of Hitchcock and Christy in formal suits co-presenting a bottle of wine, and (1) vintage 1975 December/June issue of French *Vogue* magazine featuring an image of Hitchcock on the cover depicting the director seated while smoking a cigar with a menacing blackbird perched on the tip. Book exhibits some toning and water staining, letter exhibits 1 in. of discoloration at top and a paperclip stain, photo exhibits scuffing and creasing, magazine exhibits corner wear and creasing to covers. In vintage good condition.

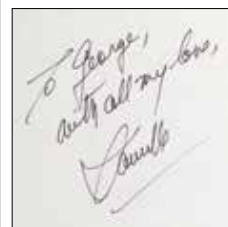
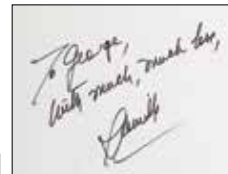
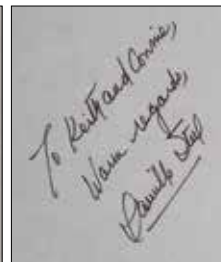
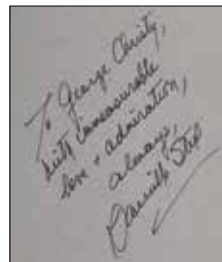
**\$800 - \$1,200**



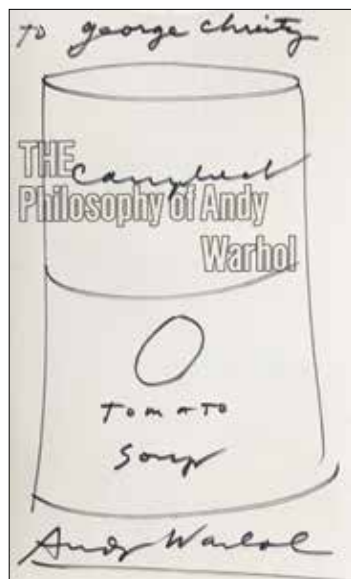
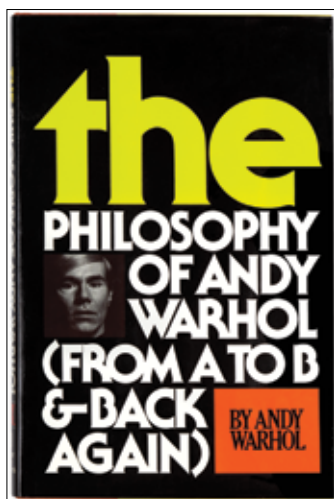
**1288. COLLECTION OF (6) VINTAGE HOLLYWOOD AUCTION CATALOGUES FROM THE DAVID WEISZ CO. MGM STUDIO SALE AND THE SOTHEBY-PARKE-BERNET 20TH CENTURY FOX STUDIO SALE.** (MGM, 1970; 20th Century Fox, 1971) Paperbound auction catalogues (5) issued by David Weisz Co. for their historic 1970 liquidation of MGM studio props, costumes, vehicles, posters, artwork, etc. Also includes (1) paperbound auction catalogue issued by Sotheby-Parke-Bernet of Los Angeles for the 1971 sale of 20th Century Fox studio props and costumes. Exhibiting toning, staining, fading to spines, and cover creasing. In vintage good to very good condition. From the personal collection of legendary Hollywood journalist George Christy. **\$300 - \$500**



**1289. GIVENCHY: 40 YEARS OF CREATION** INSCRIBED BY FASHION DESIGNER HUBERT DE GIVENCHY TO JOURNALIST GEORGE CHRISTY, INCLUDING (2) PIECES OF PERSONAL CORRESPONDENCE SIGNED BY GIVENCHY TO CHRISTY. (1970s–1990s) Vintage hardcover book published to coincide with the 40th anniversary of design house, inscribed by founder and designer Hubert de Givenchy in red ink. Also includes a typed, hand signed letter on personalized 8.25 x 10 in. typing paper in a hand addressed 3.75 x 5.75 in. envelope sent by Givenchy to Christy, and a handwritten note (in French) on Givenchy's personalized 3.5 x 5.5 in. card. Book dust jacket exhibits some toning to the top quarter front and back, with some small tears to the top and bottom of the back cover, and some shelf wear to spine. Interior pages exhibit some toning to the edges. In vintage very good condition. **\$200 - \$300**

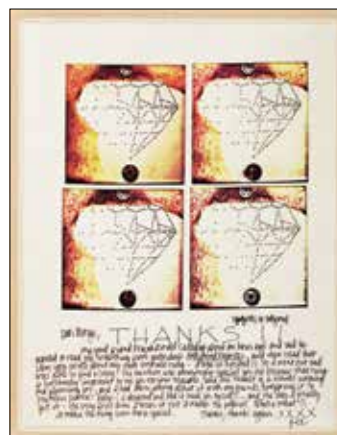


**1291. COLLECTION (8) DANIELLE STEELE HARDCOVER NOVELS, MANY FIRST EDITIONS, ALL INSCRIBED AND SIGNED BY DANIELLE STEELE.** (1980s–1990s) Collection of (8) hardcover novels, inscribed and signed by best-selling romance author Steele. Including first editions of the novels (1) *Family Album* (1985), (1) *Wanderlust* (1986), (1) *Fine Things* (1987), (1) *Star* (1989, includes handwritten correspondence from Steele), (1) *Vanished* (1993, with handwritten correspondence from Steele), (1) *Wings* (1994), (1) *Lightning* (1995), (1) *His Bright Light* (1998), and (1) second edition printing of *Toxic Bachelors* (2005). All the first editions range from very good to fine condition, all with dust covers present. *Family Album* dust cover exhibits tearing in the upper third. **\$200 - \$300**

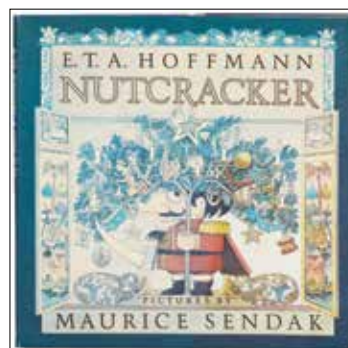


**1290. COLLECTION OF BOOKS (5) PERTAINING TO ANDY WARHOL AND HIS FACTORY, INCLUDING (1) THE PHILOSOPHY OF ANDY WARHOL** INSCRIBED AND SIGNED BY WARHOL TO GEORGE CHRISTY. (1970s–2000s) Collection of (5) books including a hardcover copy with original dust jacket of *The Philosophy of Andy*

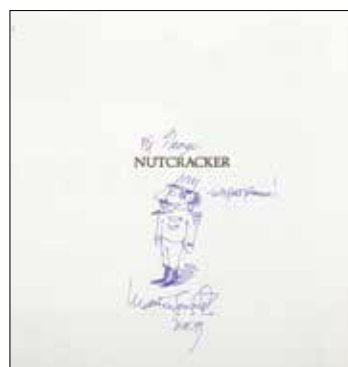
*Warhol* (1975) inscribed and signed by Warhol and illustrated with a large, hand-drawn Campbell's tomato soup can, exhibiting creasing to the top of the front interior flap of the dust jacket. Also includes first editions (2) *Edie: An American Biography* (1982) by Jean Stein, biography of Andy Warhol "superstar" model and actress Edie Sedgwick, inscribed and signed by author Jean Stein. Additionally includes a first edition copy of (1) *Andy Warhol's Party Book* (1988) and (1) *Andy Warhol Retrospective* (2002) by Heiner Bastian. From the collection of legendary Hollywood journalist George Christy. **\$600 - \$800**



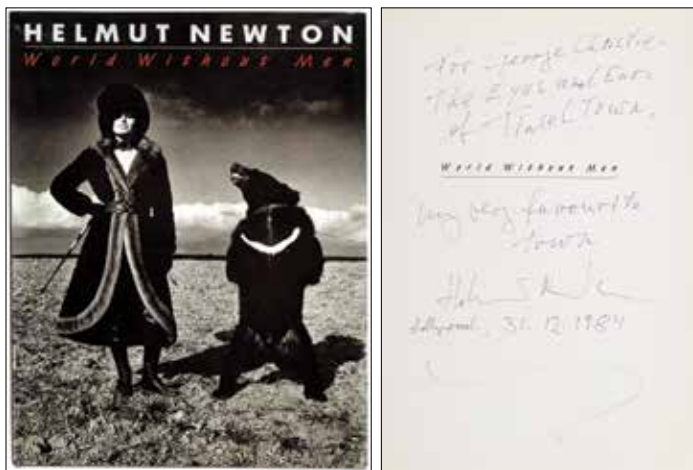
**1292. LIBERACE HANDWRITTEN SIGNED BEJEWELED LETTER TO GEORGE CHRISTY.** (1982) Written in black ink on 9 x 11.25 in. handmade stationery with stitched border, faceted gem diagram with studied faux stones. Liberace writes in part: "THANKS...Read that item you wrote about my new emerald ring – I was so excited...I have been joking about it with my friends comparing it to Princess Diana's baby (I designed and had it made for myself)..." Signed, "Lee". In vintage very fine condition. **\$200 - \$300**



**1293. NUTCRACKER ILLUSTRATED BY MAURICE SENDAK INSCRIBED AND SIGNED BY SENDAK.** (ca. 1984) Vintage paperback with dust jacket written by E.T.A. Hoffman and illustrated by Maurice Sendak, inscribed with an approx. 3 in. drawing of a nutcracker, signed, and dated "November, 1991" in blue ink by Sendak. Dust jacket exhibits some fading and water staining in lower right hand corner and the interior title page exhibits some foxing in lower left hand corner. In vintage good condition. **\$300 - \$500**







**1294. WORLD WITHOUT MEN** by **HELMUT NEWTON** signed and inscribed by **NEWTON** to **GEORGE CHRISTY**. (ca. 1984) Vintage hardcover copy of with original dust jacket by photographer Helmut Newton, inscribed and signed in purple ink by Newton who writes, "For George Christy — The Eyes and Ears of Tinsel Town, my very favourite town. Helmut Newton. Hollywood, 31.12.1984". Dust jacket exhibits light scuffing, and slight curling and light wear to the top edge of the front and back covers. Interior pages clean with light foxing to the top fore edge. In vintage very good condition. **\$300 - \$500**



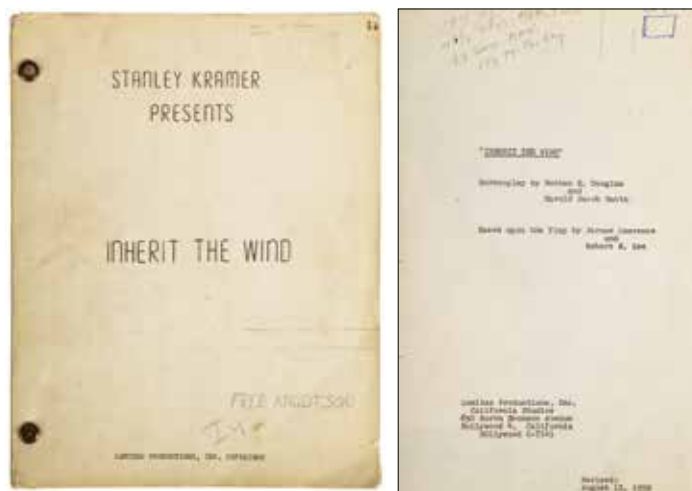
**1295. ENTERTAINMENT COLUMNIST GEORGE CHRISTY'S (100+) FILM, LITERARY AND ARTS PRESSKIT ARCHIVE.** (Various, 1980s-2000s) Analog (with printed photos or transparencies and text) and digital (images and text on CD) presskits (100+), most with original printed folios. Majority are for films, with a handful for book publishing or other press-worthy events. Titles include *The Transporter*, *Punch-Drunk Love*, *The Royal Tenenbaums*, *Ali*, *The Four Feathers*, *The Scorpion King*, *Northfork*, *Bruce Almighty*, *One Hour Photo*, *Moulin Rouge*, *De-Lovely*, *The Interpreter*, *A History of Violence*, *Team America: World Police* and dozens more. Overall very fine condition. Special shipping arrangements will apply. **\$300 - \$500**

**1297. COLLECTION OF (2) BILLY WILDER INCOMPLETE SCRIPTS FOR BEST PICTURE WINNERS THE APARTMENT AND THE LOST WEEKEND.** (Paramount, 1945/UA, 1960) Including (1) studio bradded 86-page file copy script for *The Lost Weekend* written by Charles Brackett and Billy Wilder dated Sept. 11, 1944, and (1) studio bound and bradded 99-page script for *The Apartment* written by Billy Wilder and I.A.L. Diamond. Undated. Both with supplemental materials. Both missing pages representing the final act of each. *The Lost Weekend* in vintage fine condition. *The Apartment* with extensive water staining. In overall fair to very good condition. **\$300 - \$500**



**1296. COLLECTION OF (7) ART BOOKS BY PHOTOGRAPHER BRUCE WEBER, INCLUDING (1) INSCRIBED AND SIGNED BY WEBER AND (4) POSTCARDS HANDWRITTEN BY WEBER TO CHRISTY.** Collection of (7) art books by noted photographer Bruce Weber, including (1) *Bruce Weber*, an exhibition catalogue for Weber's 1991 show at the Fahey/Klein Gallery in Los Angeles, inscribed and signed by Weber, and (4) handwritten postcards dated 2009, 2010, 2012, and 2013 from Weber wishing Christy Happy Holidays from "Bruce + Nan". Other titles include Bruce Weber's *All-American VII: 'Till I Get it Right* (2007), *All-American VIII: Nature's Way* (2008), *All-American IX: A Near-Perfect World* (2009), *All-American X: Written in the Stars* (2010), *All-American XII: A Book of Lessons* (2012), and *All-American XIII: Born Ready* (2013). From the collection of legendary Hollywood journalist George Christy. **\$300 - \$500**





**1298. INHERIT THE WIND** COLOR REVISION SCRIPT WITH EXTENSIVE NOTATIONS BY EDITOR FRED KNUDTSON. (United Artists, 1960) Vintage studio bound and bradded 192-multi-color revision page revised script. Written by Nathan E. Douglas and Harold Jacob Smith based on the play by Jerome Lawrence and Robert E. Lee. Dated August 13, 1959. With handwritten notations by film editor Fred Knutson. In vintage very good condition. **\$300 - \$500**



that is the best thing in writing or any kind of art. The dialogue, and the writing are so true and so perfect. Here and there the story wanders or flags but it doesn't matter because you are suddenly picked up again by the lustre of a poet. I would make a book on your becoming the most important new writer since [Carson] McCullers but I would still be happier if you exercised that great ear for dialogue on the stage and the screen. More about this later. Love, Tenn". Herlihy used a portion of this note as a blurb for his book. Williams was so incensed that Herlihy had quoted him without permission that he ended their friendship. With a few handwritten pencil corrections. Included is a 1st edition copy (with original dust jacket) of the book referred to. All in vintage very good to fine condition. **\$600 - \$800**



**1299. BING CROSBY (2) FISHING LICENSES AND (3) AWARDS.** INCLUDING CROSBY'S MIMEOGRAPHED BIRD HUNTING JOURNAL. (ca. 1960s-1970s) Including (2) fishing licenses: 1- 3.25 x 2.5 in. from 1973 (duck postage stamps affixed to the verso) and 1-3.5 x 2.25 in. from 1974, both signed "Bing Crosby", (3) approx. 11 x 9 in. Award Certificates: 2-from Field and Stream for landing a 51 pound Dolphin fish (1963), 1- for landing a 50 lb. Roosterfish (1964) and 1-Conservation Certificate for Yellowfin Tuna tagging program (1965). Includes a 9.5 x 11.5 in. folder titled "Cazadores Exploradores" with a 10-page mimeographed account of Crosby's bird hunting experiences and 9-pages of 18 6.6 x 4.5 in. color photographs of the hunt. Exhibiting signs of handling and age. Some photos loose from pages. Overall, in vintage good condition. **\$300 - \$500**

**1300. TENNESSEE WILLIAMS LETTER SIGNED TO AUTHOR JAMES LEO HERLIHY WITH ACCOMPANYING BOOK.** (1960) Vintage original typed letter on 8 x 11 in. onionskin leaf signed ("Tenn") to author Leo Herlihy in appreciation of his latest novel at the time All Fall Down. Williams writes, in full: "Dear Jimmy, I know you so much better after reading your book. There is something wonderful about you both, you and the book. It has a luminous thing



**1301. WARNER BROS. COMMEMORATIVE BRASS "KEY TO THE STUDIO".** (ca. 1960s) 6 x 3.75 in. brass key to Warner Bros. Studios. Shield-shaped bow features the "WB" letters. The blade reads, "The Largest in the World" on one side and "Welcome to Warner Bros Studios" on the other. Studio head Jack Warner gave these prestigious "keys to his studio" to stars and VIPs. In very fine condition. **\$600 - \$800**





**1302. *EL CID* PRESENTATION SWORD GIVEN TO PIERRE DUPONT INCLUDING THE MAKING OF EL CID BOOK AND SAMUEL BRONSTON'S *EL CID* OVERSIZE PHOTO BOOK.** (Allied Artists, 1961) Including (1) 38 in. ornate decorative sword presented to Pierre DuPont, chemical company heir and financier. With elaborate gold gilt scrollwork on the blade, grip and scabbard and faceted faux gems and crests. "Pierre S. Dupont" hand lettered on the windowed grip, (1) patent leather covered 16.5 x 12 in. album with gold gilt lettering containing (60+) production images, many featuring Charlton Heston and Sophia Loren printed front and back on cardboard in patent leather clamshell case, and (1) 15 x 10.5 in. hardcover book on The Making of El Cid in a custom cloth and board slip case. Sword comes in red velvet-lined brown leather presentation box. Box exhibits wear. All else in vintage very fine condition. **\$8,000 - \$12,000**



**1303. CLARK GABLE "GAY LANGLAND" JACKET FROM *THE MISFITS*.** (Seven Arts, 1961) Vintage original Lee brand "Westerner" white denim jacket worn by Clark Gable on and off screen for *The Misfits*. The paneled denim jacket features Lee branded metal buttons at front closure, cuffs and on the 2-breast flap pockets. Retaining the internal "Western Costume" inkstamp and bias label with typed, "21399-42 Clark Gable #1". With buttoning fabric spanners on the back waistline. Minor spotting in areas. In overall, vintage very fine condition. **\$6,000 - \$8,000**



**1304. ELSA LANCHESTER DRESS WORN FOR “WHEN A LADY HAS A PIAZZA”.** (1950s-1960s) Consisting of a sea foam green and crème satin floor-length gown with lace applique, tulle and bow at the neckline. Balloon short sleeves, and lace up back closure and concealed side zipper closure. With tiered taffeta, lace and satin hem and an integral satin train. Worn in performance on stage and in promotional materials related to the star's bawdy singing career. With some fading and spotting. In vintage very good condition. **\$1,000 - \$1,500**

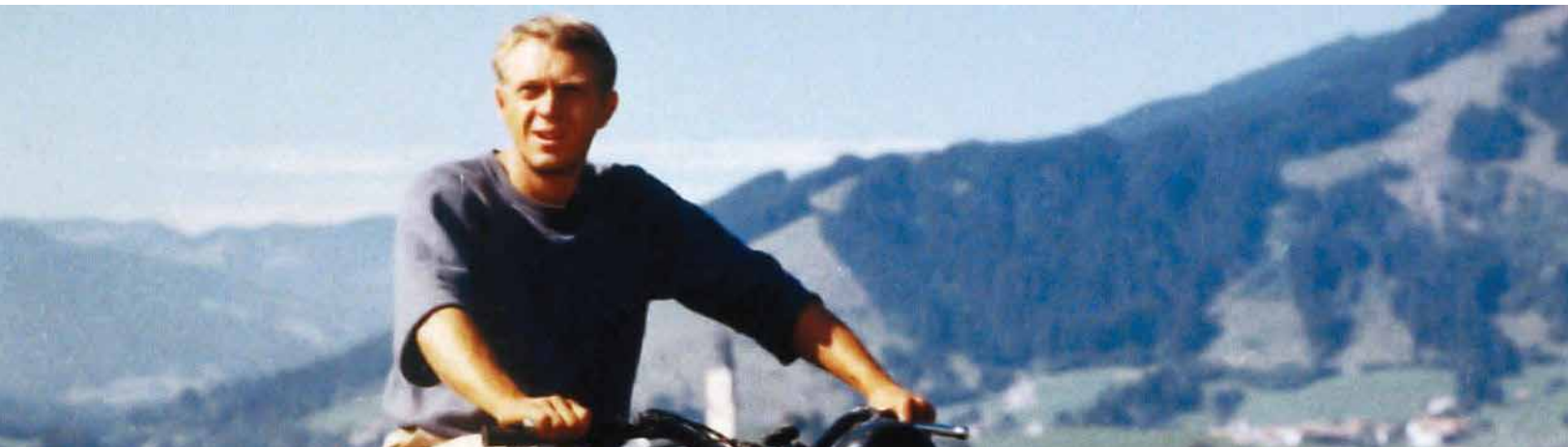


**1305. STEVE MCQUEEN “HENRI ‘PAPILLON’ CHARRIERE” SIGNATURE PRISON COSTUME FROM PAPILLON.** (Allied Artists, 1973) Signature costume consisting of rough-hewn gray flecked wool tunic with 3-button collar and matching pants. Both tunic and pants retain interior “Western Costume” labels with typewritten, “Steve McQueen”. This instantly recognizable prisoner costume is highly visible in the opening scenes of transport to the island and throughout the film. McQueen’s performance in *Papillon* is regarded by critics to be his finest, earning him a Golden Globe nomination for “Best Motion Picture Actor”. In fine production used condition. Comes with an LOA. **\$6,000 - \$8,000**

**1306. TO KILL A MOCKINGBIRD VINTAGE ORIGINAL HALF-SHEET POSTER SIGNED BY HARPER LEE, HORTON FOOTE, GREGORY PECK, ROBERT DUVAL, AND OTHERS.** (Universal, 1963) Vintage original U.S. 22 x 28 in. half-sheet poster for landmark anti-racism film *To Kill a Mockingbird*, based on the novel by Harper Lee. Signed on the artwork in black ink by author Harper Lee, screenwriter Horton Foote, Gregory Peck, Robert Duvall, Brock Peters, Elmer Bernstein, Phillip Alford, Mary Badham, Henry Bumstead, and William Windham. We are not aware of another movie poster for a film of this prestige with so many important signatures, especially that of famously reclusive author Harper Lee. Comes with a letter of provenance from writer/producer Marc Zicree who obtained the signatures. Exhibiting normal folds and marginal wrinkling. In vintage good to very good condition. **\$8,000 - \$12,000**





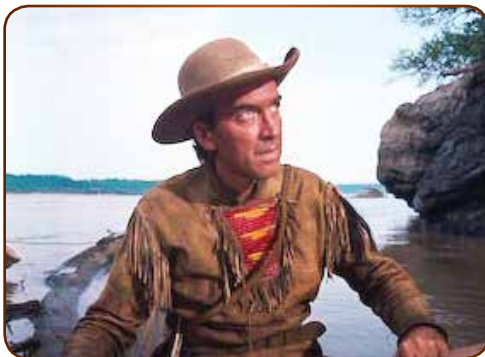


**1307. STEVE MCQUEEN “VIRGIL HILTS” SIGNATURE “PRISON ESCAPE” SHIRT FROM *THE GREAT ESCAPE*.** (UA, 1963) McQueen’s signature costume consisting of a dark blue cotton sweatshirt with cut-off sleeves and stretch-ringed waist and collar. McQueen wears this shirt throughout the film and in publicity materials, particularly when riding his motorcycle in the climactic scene where he prepares to jump a barbed wire fence in a race toward freedom. Studio-distressed to represent prison wear with both shoulders and sleeves retaining snags from when “Hilts” is tangled in barbed wire. With Western Costume Co. label on interior waistband typed, “2109-3 Steve McQueen” over which “Bud #2” has been handwritten in black marker, strongly suggesting that, after use by McQueen, this shirt was pressed into service for legendary stunt man Bud Ekins who performed the actual iconic motorcycle jump over the fence in the film. With studio repairs to barbed wire holes. In production-used, vintage fine condition. **\$8,000 - \$12,000**





**1308. STEVE MCQUEEN "JAKE HOLMAN" WHITE NAVAL JUMPER FROM *THE SAND PEBBLES*.** (TCF, 1966) Consisting of a white canvas US Navy sailor's uniform with long-sleeve, V-neck, pull-over jumper with breast pocket and back flap. With Chief Petty Officer chevron rank insignia patch on left upper sleeve. Exhibiting internal Western Costume Co. label typed, "2400-1 Steve McQueen", with Western Costume stamp. Visible in early ship scenes of the before McQueen ascends in rank. With frayed threading and distress around the collar and missing fabric kerchief loop at the point of the V-neck. Overall, in production-used very good condition. **\$2,000 - \$3,000**



**1309. JIMMY STEWART "LINUS RAWLINGS" SCREEN WORN TUNIC FROM *HOW THE WEST WAS WON*.** (MGM, 1962) Vintage screen worn Native American style buckskin long sleeve tunic with leather fringe and leather tie and hook and eye front closure. Decorative chest plate of leather panels with red and yellow painted raffia. Internal "MGM" bias label with handwritten, "J. Stewart 177G 684". With some minor red staining to areas of sleeves and interior. Overall in vintage fine condition. **\$6,000 - \$8,000**





**1310. CLEOPATRA SHIELD AND SWORD WITH SCABBARD PROPS.** (TCF, 1963) Collection of (2) props including (1) 24 in. long steel bladed sword with lacquered wood handle, leather and brass tipped sheath, and (1) 21.75 x 41 in. fiberglass shield painted black with gold Roman insignia and leather strap grips on the verso. In production distressed, very good condition. **\$300 - \$500**

**1311. THE SOUND OF MUSIC COLLECTION OF PRODUCTION-RELATED EPHEMERA.** (TCF, 1965) Large collection of vintage (75+) pages including call sheets, inter-office memos, cast contact sheets, deal memos, insurance information, payment schedules, bookkeeping, budgeting, and other documents related to *The Sound of Music*, mostly addressed to and from producers Saul Chaplin and Robert Freeman. Also includes materials relating to the subsequent film *Star!* (1968). With correspondence from Louis Armstrong (copy), Stephen Sondheim (signed), 2-Robert Wise (signed), and more. Also includes a photocopy of script supervisor Betty Levin's (future Mrs. Saul Chaplin) shooting script and bound and bradded carbon copy manuscript of "My Secrets" by Edith Piaf. All in vintage fine condition. **\$300 - \$500**



**1312. THE SOUND OF MUSIC (7) VINTAGE PHOTOGRAPHS INCLUDING JULIE ANDREWS AS "MARIA" WARDROBE TEST.** (TCF, 1965) Vintage gelatin silver 8 x 10 in. glossy production photographs including (5) studio production photos of images from the film, (1) image of Julie Andrews at an event, and (1) 3-hole punched image of Julie Andrews in a wardrobe test as "Maria" for the film. Exhibiting minor handling. In vintage very fine condition. **\$200 - \$300**



**1313. THE SOUND OF MUSIC (35) COLOR CONTACT PRODUCTION PHOTOGRAPHS INCLUDING BEHIND-THE-SCENES SHOTS.** (TCF, 1965) Including (15) 8 x 10 in. photos with an average of 4 to 12 frames per sheet depicting cast on and off set, costume tests, rehearsals, and direction, (1) 5 x 15.25 in. 20-page contact sheet set with 3- 5 x 5 in. images per sheet of Julie

Andrews, in posed portraits. All exhibit wear, age and production handling. The booklet has been folded in half causing central creasing with some emulsion loss. In vintage good condition. **\$200 - \$300**



**1314. THE SOUND OF MUSIC (2) SCREEN-USED FRENCH-STYLE COMMODOES.** (TCF, 1965) Set of (2) 53 x 19 x 35 in. commode chests of drawers with marble and trompe l'oeil tops and gold metal ormolu-style mounts and handles. Including (1) Actual period antique and (1) production-made replica of the original. Highly visible in the Von Trapp drawing room in the scene when the Captain (Christopher Plummer) and his children sing "Edelweiss" for the visiting "Baroness" (Eleanor Parker). While "Maria" (Julie Andrews) is actually seen caressing the top of one of the chests. Each missing 1-drawer pull. In vintage very good condition. **\$2,000 - \$3,000**





**1315. JULIE ANDREWS "MARIA" SCREEN USED ACOUSTIC GUITAR FROM *THE SOUND OF MUSIC*.** (TCF, 1965) Vintage Goya brand 6-string acoustic guitar that Julie Andrews as "Maria" inspires the Von Trapp children to bring music back into their lives. Retaining its original maker's label on the interior, printed with model "F-19" and serial number "170035" (placing this instrument along side its counterpart "170025", previously sold in the Profiles in History Debbie Reynolds auction in 2008, realizing \$168,000). Comes in its original case with faux snakeskin exterior and interior blue velvet lining. Compartment contains cord shoulder strap, extra fret pegs, and wood polish. The wooden, nylon stringed guitar shows little wear or age. In vintage fine condition. From the collection of *The Sound of Music* associate producer Saul Chaplin. **\$15,000 - \$20,000**





**1316. CHRISTOPHER PLUMMER "CAPTAIN VON TRAPP" SCREEN USED ACOUSTIC GUITAR FROM *THE SOUND OF MUSIC*.** (TCF, 1965). Vintage Goya brand screen-used 6-string acoustic guitar. It is with this very guitar that Christopher Plummer as "Capt. Von Trapp" pantomimes playing in the film. Strung with cotton string rather than guitar strings. Retaining its original maker's label on the interior, printed with model "F-19" and serial number, "170004" (placing this instrument along side its counterpart "170025", previously sold in the Profiles in History Debbie Reynolds auction in 2008, realizing \$168,000). Comes in its original case with faux snakeskin exterior and interior blue velvet lining. Compartment contains braided cord shoulder strap and wood polish. The guitar shows little wear or age. Comes with production paper tag with handwritten, "This is Tropp (sic) family guitar. Work int. Tropp living room have double in Austria". In vintage fine condition. From the collection of *The Sound of Music* associate producer Saul Chaplin. **\$8,000 - \$12,000**

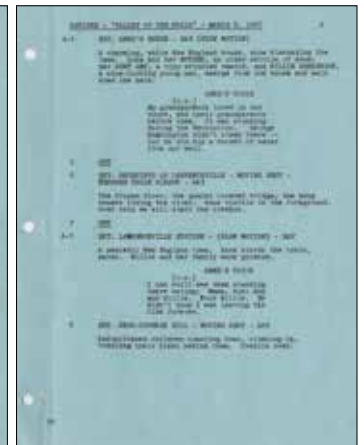
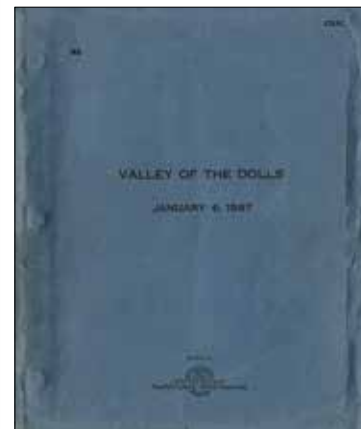
**1317. *WHATEVER HAPPENED TO BABY JANE?* SCREEN USED BIRDCAGE AND SHOOTING SCRIPT.** (Warner Bros., 1962) Vintage original 11 x 23 x 8.5 in. birdcage prop. Constructed of ornate wooden frame with lathed posts and finials and a carved base of frame moulding. With fine steel wire bars threading through the wooden structure converging in the base of a composite finial with a hanging chain. 4-hand painted glass panes make up 4.4 in. of the lower portion of the cage. Spring-hinged 3.75 x 4.75 in. central door. This cage is highly visible and personally handled by both Joan Crawford and Bette Davis in this iconic thriller. Integral to the scenic elements of the film but profoundly connected to the revelation of "Baby Jane's" madness and capacity for cruelty as she kills her sister's beloved pet parakeet and serves it to her as a meal. Including (1) studio bound and bradded 145-multi-color revision page script for the film, written by Lukas Heller from the novel by Henry Farrell. Dated on the revision pages "7/23/62". Also includes (1) vintage color 11 x 14 in. lobby card from the film with Joan Crawford handling the cage as she gazes at her bird, and (1) gelatin silver glossy 8 x 10 in. production photograph of Bette Davis carrying the empty cage. In vintage fine condition. **\$3,000 - \$5,000**



**1318. WILFRED HYDE-WHITE “COLONEL HUGH PICKERING” SCREEN WORN SUIT FROM *My Fair Lady*.** (Warner Bros., 1964) Vintage 4-piece gray wool period suit. Consisting of (1) custom tailored tailcoat with gray ribbon piping around notched lapels, button front closure, breast pocket and cuffs, (1) pair of matching trousers, (1) matching vest, and (1) silver scale patterned ascot with faux pearl tie pin. Jacket, pants and vest retain the internal “Sullivan, Williams and Co.” maker’s bias labels with typed, “A7805 Grey. Wilfred Hyde White Esq. 13/5/63”. Ascot retains its “made in England” label. Highly visible in the iconic and pivotal Ascot races sequence in the beloved musical. All pieces in vintage very fine condition. **\$8,000 - \$12,000**

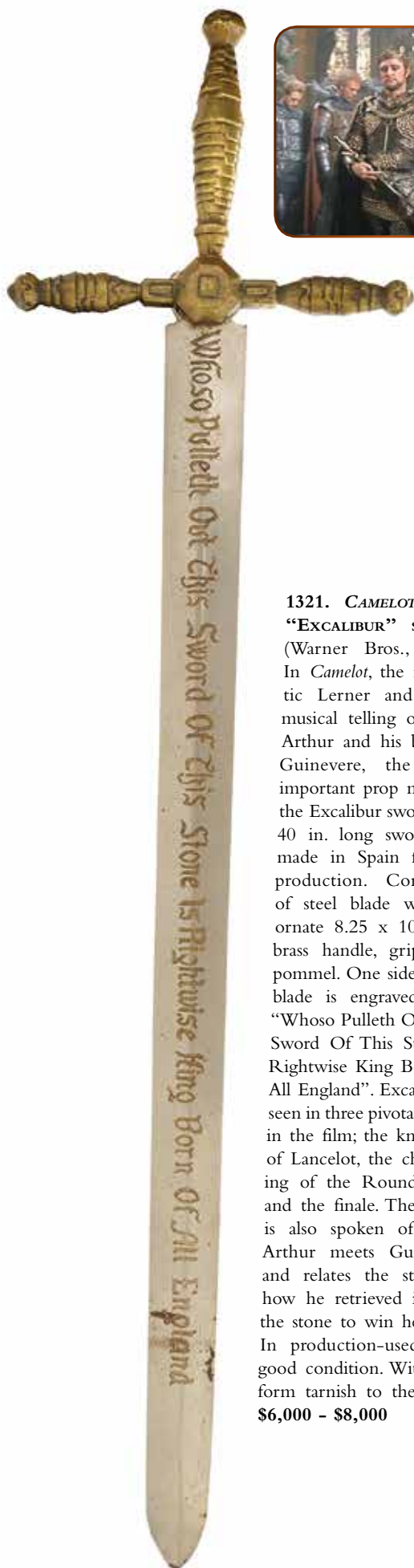


**1319. *My Fair Lady* VINTAGE FINAL DRAFT SCRIPT.** (Warner Bros., 1964) Studio bound and bradded 140–page final draft script written by Alan Jay Lerner based on the musical play by Lerner and Lowe. Dated 6/24/1963. Some wear to upper edges of covers. Overall in vintage fine condition. **\$300 - \$500**



**1320. *Valley of the Dolls* FINAL DRAFT SCRIPT.** (TCF, 1967) Vintage studio bound and bradded 130–multi-color revision page final script written by Dorothy Kingsley. Dated January 6, 1967. With wear to edges of cover. In vintage very good to fine condition. **\$400 - \$600**

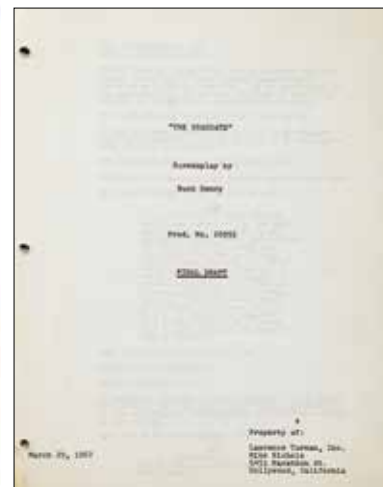




**1321. CAMELOT PROP  
"EXCALIBUR" SWORD.**  
(Warner Bros., 1967)

In *Camelot*, the romantic Lerner and Lowe musical telling of King Arthur and his beloved Guinevere, the most important prop must be the Excalibur sword. The 40 in. long sword was made in Spain for the production. Consisting of steel blade with an ornate 8.25 x 10.25 in. brass handle, grip with pommel. One side of the blade is engraved with, "Whoso Pulleth Out This Sword Of This Stone Is Rightwise King Born Of All England". Excalibur is seen in three pivotal scenes in the film; the knighting of Lancelot, the christening of the Round Table, and the finale. The sword is also spoken of when Arthur meets Guinevere and relates the story of how he retrieved it from the stone to win her over. In production-used, very good condition. With uniform tarnish to the blade.

**\$6,000 - \$8,000**



**1322. THE GRADUATE VINTAGE FINAL DRAFT SCRIPT.** (Embassy Pictures, 1967)  
Studio bound and bradded 176-multi-color page final draft script written by Buck Henry. Dated March 29, 1967. Minor toning and handling to cover. Content in vintage fine condition. **\$600 - \$800**

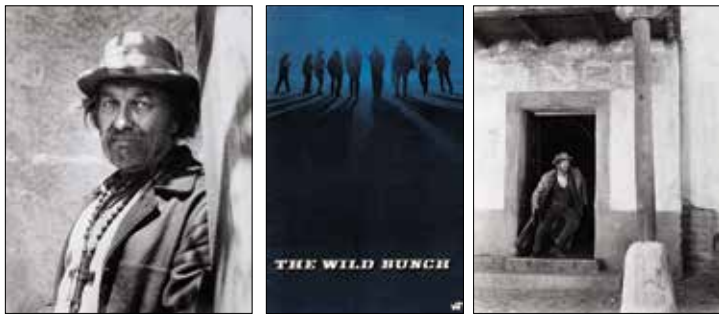


**1323. WILL PENNY (2) SCENE CONCEPT SKETCHES BY W. MAJOR.** (Paramount, 1967) Vintage (2) concept sketches including (1) 17.9 x 9.3 in. sketch, and (1) 19.8 x 10.75 in. sketch. Both accomplished in gouache and pencil on textured artist leaves. Both tipped to backing boards. Credit block written in pencil, unit art director "R. Anderson" and Illustrated by "W. Major". All in vintage fine condition. **\$400 - \$600**



**1324. COOL HAND LUKE  
REVISED FINAL SCRIPT EX-  
LIBRIS STROTHER MARTIN.**  
(Warner Bros., 1967) Vintage studio bound and bradded 143 mint-colored Revised Final Draft script. Written by Frank R. Pierson and Hal Dresser from the novel by Donn Pearce. Dated September 29, 1966. Formerly the property of

American character actor Strother Martin who played "Captain" in the film. Martin's lines have been marked by hand in the script's pages. With minor soiling to cover. Content remains in vintage fine condition. **\$200 - \$300**



**1326. THE WILD BUNCH** COLLECTION OF OVERSIZE PHOTOGRAPHS AND PRESSBOOK, EX-LIBRIS STROTHER MARTIN. (Warner Bros., 1969) Including (1) 30-page 11 x 17 in. pressbook with newspaper coverage, promotional suggestions and film background, (1) tri-fold herald, (6) black and white photo prints ranging in size from 9.5 x 11.5 in. to 10 x 14 in. On heavy paper featuring scenes from the film and Strother Martin, William Holden, Sam Peckinpah, Robert Ryan and (1) 10.25 x 13.75 in. color photo of Strother Martin. Pressbook cover exhibits some cracking at spine, content fine. Photo prints exhibit corner bumping and handling wear. In vintage good condition. **\$200 - \$300**



**1327. UNITED ARTISTS ARCHIVE OF ORIGINAL VINTAGE FILE PRINTS (26) OF SEAN CONNERY WITH VILLAINS AND BOND GIRLS FROM (3) FILMS.** (Eon Productions) A set of (26) 8 x 10 in. black-and-white prints, mostly behind-the-scenes images from 1964's *Goldfinger*, including shots of actress Shirley Eaton being painted gold from head to toe for her iconic death scene as "Jill Masterson" in the third James Bond film. In vintage very good condition. **\$800 - \$1,200**

**1328. GOLDFINGER 1-SHEET POSTER.** (UA, 1964) Vintage U.S. 27 x 41 in. 1-sheet poster for the most popular entry in the James Bond/007 franchise. Offered here is the more desirable matte-finish original version (as opposed to the glossy-stock continuing-release variation) in quite remarkable, barely used condition, showing only faint neat margin folds. In vintage fine condition. **\$1,200 - \$1,500**



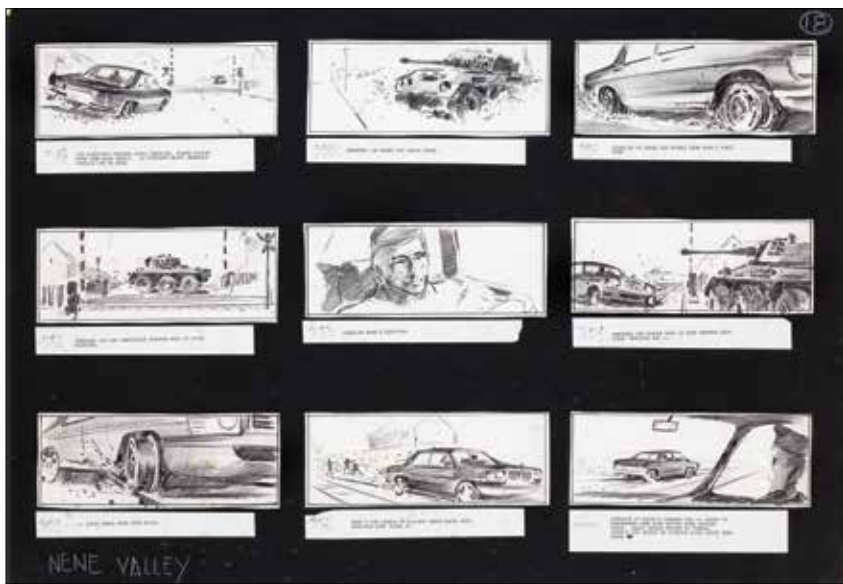
**1329. THE MAN WITH THE GOLDEN GUN** JAMES BOND 007 BUS SHELTER POSTER. (UA, 1974) U.S. 30 x 40 in. bus-shelter display for the second Roger Moore turn as James Bond, *The Man with the Golden Gun*, in its original rolled, unhandled state. Very fine condition. **\$200 - \$300**



**1330. FOR YOUR EYES ONLY** JAMES BOND 007 UNFOLDED ADVANCE 1-SHEET POSTER. (UA, 1981) 27 x 41 in. advance 1-sheet poster. Never folded, with a few traces of handling and storage around margins, generally fine condition. **\$200 - \$300**







**1331. OCTOPUSSY (9) ACTION STORYBOARDS.** (Eon Productions, 1983) Vintage original (9) storyboard panels accomplished in graphite pencil on 9 x 3.5 in. artist leaf. All tipped in sequence to 32 x 22 in. backing board. Depicting a daring Bond escape sequence with an armored tank in pursuit. Each panel with paper caption affixed beneath. Some edge-curling and production wear and handling evident. Overall, in vintage very good condition. **\$800 - \$1,200**



**1335. THE WORLD IS NOT ENOUGH PIERCE BROSNAN SIGNED 1-SHEET POSTER.**

(Eon Productions, 1999) Vintage original 27 x 40 in. double-sided one-sheet poster. Signed in black pen below Brosnan's image, "Love & Life, Pierce Brosnan".

Unrolled, unfolded. With only minor edge wear. In very good to fine condition. **\$300 - \$500**



**1332. LOUIS JOURDAN "KAMAL KHAN" PROP CHECK AND RUPEES FROM OCTOPUSSY.** (Eon Productions, 1983) Collection of (4) props including (1) 8.25 x 4.25

in. "State Bank of Indapur" bank check prop, and (3) 6.25 x 3 in. prop 100 Rupee notes. All in very fine condition. **\$200 - \$300**



**1333. A VIEW TO KILL 1-SHEET POSTER.** (Eon Productions, 1985) Vintage 27 x 41 in. 1-sheet poster. Folded as issued. In very good to fine condition. **\$200 - \$300**



**1336. M.A.S.H. REVISED 1ST DRAFT SCRIPT BY RING LARDNER, JR.** (TCE, 1970) Vintage studio bound and bradded 142-page revised first draft script written by Ring Lardner, Jr. from the novel by Richard Hooker. Dated December 11, 1968. Wear to cover edges. Content in very fine condition. **\$600 - \$800**



**1334. CHRISTOPHER WALKEN "MAX ZORIN" PROP CHECK FROM A VIEW TO A KILL.** (Eon Productions, 1985) Vintage 6.75 x 2.75 in. blank prop check. Printed in red in the upper right corner is "Zorin International Bank Head Office-Palais de Chantilly-Paris." Below the signature line is printed, "M. Zorin, President". In very fine condition. **\$200 - \$300**



**1337. CATCH-22 FINAL REVISED SCRIPT BY BUCK HENRY WITH SHOOTING SCHEDULE.** (Paramount, 1970) Vintage studio bound and bradded 187-multi-color page final revised draft script. Written by Buck Henry from a novel by Joseph Heller. Dated July 29, 1968. The script includes a blue 39-page tentative shooting schedule in the verso. Overall, in vintage very good condition. **\$400 - \$600**



**1338. TATUM O'NEAL "ADDIE" DRESS FROM PAPER MOON.** (Paramount, 1973) Vintage original, custom tailored, paneled and pleated babydoll dress. Constructed of pink and crème colored cotton with silk collar and cuffs and pink ribbon and cutout applique embellishments. Designed with period blocky art deco motif. Retaining the internal bias label with handwritten, "T. O'Neal". Worn by O'Neal in her Academy Award winning role and highly visible at the "carnival con" scene and in promotional materials and posters. With minor spot staining and some soiling to collar. In vintage fine condition. **\$12,000 - \$15,000**



**1339. AL HIRSCHFELD ORIGINAL PEN & INK DRAWING OF JACK LEMMON WITH STARS OF THE ARTS AND STAGE.** (1974) Vintage original caricature illustration accomplished in india ink on 20 in. x 27 in. (visible through mat) crème art paper by legendary Al Hirschfeld and inscribed later, "to Jack and Felicia" (Lemmon) and signed in the lower right corner in characteristic stylized block letters, "Hirschfeld". Provenance: From the Estate of Jack Lemmon, Profiles in History Auction 47, December 16, 2011, lot 174. In vintage very fine condition. **\$3,000 - \$5,000**



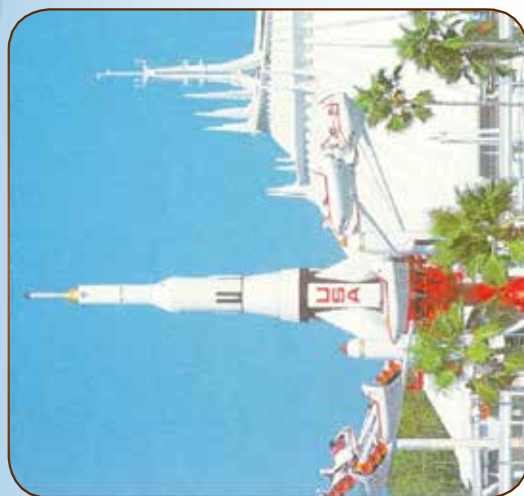


**1340. ORIGINAL GOLDEN TICKET FROM *WILLY WONKA AND THE CHOCOLATE FACTORY*.** (Paramount, 1971) Vintage original 3.5 in. x 6.75 in. screen-used ticket reads: "Wonka's Golden Ticket – Greetings to you, the lucky finder of this Golden Ticket, from Mr. Willy Wonka!... Present this ticket at the factory gates at ten o'clock in the morning of the first day of October and do not be late. You may bring with you one member of your own family...and only one... but no one else.....In your wildest dreams you could not imagine the marvelous SURPRISES that await YOU!" Printed on shiny gold foil paper. Acquired directly from the film's Advertising Manager, Robert Newman, this is only the third original Wonka Golden Ticket ever to appear at public auction. This ticket was authenticated as an original ticket by Julie Dawn Cole, who played "Veruca Salt". Minor fading. In very good condition. **\$15,000 - \$20,000**





**1341. WALT DISNEY WORLD ROCKETSHIP CAR FROM THE "STARJETS" ATTRACTION IN TOMORROWLAND.** (ca. 1974) Vintage original rocketship ride car from the classic Disney World "spinner" attraction. Measuring 115 x 60 x 30 in. and constructed of cast fiberglass shell over metal conveyance chassis. The body of the rocket is expertly painted in weather-proof, high gloss finish. With characteristic Disney-studio attention to detail, like 3-rear rocket boosters, space aged fins, graphic numbers and striping embellishments and gold-painted window panel graphics on the nose cone. The cabin of the craft features cast fiberglass tandem seating with textured granite-colored surface. A large notch is found in the undercarriage of the vehicle to accommodate attachment of the 20 ft. arm to the revolving and elevating hub of the ride, which lifted riders a full 80 ft. off the ground to circle the hub. The ride delighted countless guests between its opening in 1974 to when the attraction was retired in 1994, redesigned and reopened as the "Astro Orbiter". Rare in any state, this vehicle remains in vintage fine condition. **\$15,000 - \$20,000**







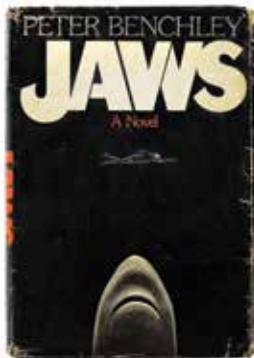
**1342. MCCABE AND MRS. MILLER EARLY DRAFT SCRIPT UNDER WORKING TITLE "THE PRESBYTERIAN CHURCH WAGER".** (Warner Bros., 1974) Vintage studio bound and bradded 138-page first draft script written by Brian McKay and Robert Altman from the novel by Edmund Naughton. Dated December 7, 1969. With minor tattering to cover edges. Content in very fine condition. **\$200 - \$300**



**1343. THE TOWERING INFERNO ORIGINAL SCRIPT.** (TCF, 174) Vintage studio bound and bradded 170-page shooting final script written by Stirling Silliphant. Dated January 11, 1974. With burning building and text logo on front cover. In very fine condition. **\$200 - \$300**



**1345. JAWS VINTAGE STORYBOARD PHOTOCOPIES OF WATER ACTION SEQUENCES.** (Universal, 1975) Vintage (125+) page folder of storyboard panels for action sequences. Each 8.5 x 11 in. page contains an average of 3-4.5 x 1.75 illustrated panels from sequences in the film with scenic numbers and captions describing each panel. Unforgettable scenes include the harpoon barrel sequence, "Hooper" in the shark cage, "Quint's" death, "Brody's" final confrontation and more. Pages exhibit signs of production use and some soiling. Includes some duplicate pages. From the collection of *Jaws* propmaster Frank Nifong. In vintage, very good condition. **\$1,000 - \$1,500**

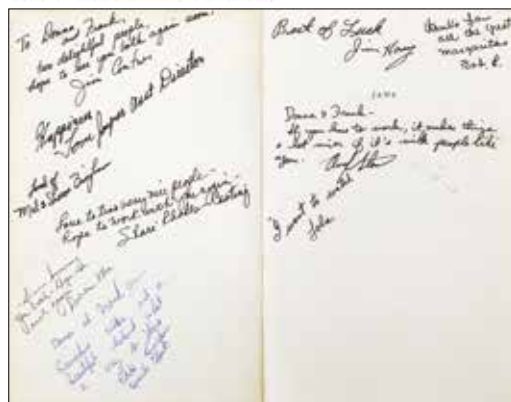


**1344. JAWS NOVEL SIGNED BY PETER BENCHLEY AND (14) VARIOUS CREWMEMBERS.** (Doubleday, 1974/ Universal, 1975) Vintage 5 x 8.5 in. hardcover edition of Benchley's famous book. The first three blank pages have been signed and inscribed by Peter Benchley and 14-crewmembers from the film production including:



**1346. RICHARD DREYFUSS "HOOPER"** SCREEN-USED HERO DIVE LIGHT FROM *JAWS*. (Universal, 1975) From the scene when Hooper and "Brody" (Roy Scheider) sneak into a boathouse. Brody holds this light as

Hooper empties the contents of the shark. Consisting of a "Darell Allan Dive Bright 500 3" waterproof metal diving flashlight made in Belmont, California. Measuring 8 in. tall and 8 in. wide with handle. The body canister is metal with welded handle and switch components with the casing painted bright hazard-yellow. The 5 in. round face and reflective bulb dome is covered by a .5 in. thick plexiglas lens, fastened into the rim of the canister by 6 metal screws around the perimeter. Exhibiting some wear and scratches. In screen-used, vintage good condition. Electronics untested. From the collection of *Jaws* propmaster Frank Nifong. **\$1,500 - \$2,500**



Joyner, Shari Rhodes, Robert Ellsworth, Andrew Stone, Mel Bingham, Eddie Surkin and 4 more. Most inscriptions to "Donna and Frank". Original dust jacket is in poor condition, but intact. Interior pages exhibit soiling and age. From the collection of *Jaws* propmaster Frank Nifong. Overall in fair condition. **\$1,000 - \$1,500**

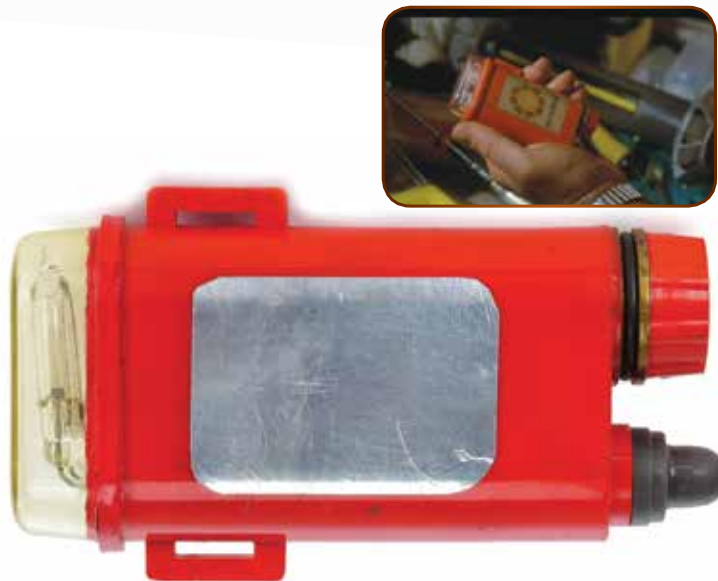


**1347. ROBERT SHAW "QUINT" HERO HARPOON RIFLE FROM *JAWS*.** (Universal, 1975) The vintage screen used harpoon rifle consists of a production modified WW Greener Mark 2 Light Harpoon Gun, built under license by Navy Arms Company. This 36.5 in. long gun with wooden stock and stainless steel barrel and hardware was modified for the production with the installation of a stainless steel barrel sleeve to avoid corrosion by exposure to salt water. In addition, a cable attachment to the 14.5 in. long razor-tipped harpoon was fitted. The gun is highly visible used by Robert Shaw as "Quint" when tethering the iconic yellow floating barrels to the gigantic shark and can also be seen in the *Jaws* BluRay DVD documentary extra: *The Shark is Still Working*. Comes with an LOA from production designer and 2nd Unit Director Joe Alves.  
**\$60,000 - \$80,000**





**1348. ROBERT SHAW "QUINT" HERO METAL HARPOON DART FROM *JAWS*.** (Universal, 1975) Consisting of a tooled metal 14 in. long harpoon head with beveled tip and retractable 2 in. barbs on each side of the point. The shaft is hollow, to be threaded onto the harpoon gun. The harpoon remains in production-used fine condition. From the collection of *Jaws* propmaster Frank Nifong. **\$2,000 - \$3,000**



**1350. RICHARD DREYFUSS "HOOPER" HERO TRACKER STROBE THAT WAS ATTACHED TO YELLOW FLOATING BARREL IN *JAWS*.** (Universal, 1975) Vintage hero screen used 4.25 x 2.5 in. tracker strobe light. The red plastic cased and clear dome-topped strobe was attached to an iconic yellow floating barrel, tethered to the mythical great white shark, enabling the crew of the "Orca" to monitor the whereabouts of the shark at night. Highly visible used by Richard Dreyfuss as "Hooper" and can also be seen in the *Jaws* BluRay DVD documentary extra; *The Shark is Still Working*. Electronics present but untested. Comes with an LOA from production designer and 2nd Unit Director Joe Alves. **\$3,000 - \$5,000**

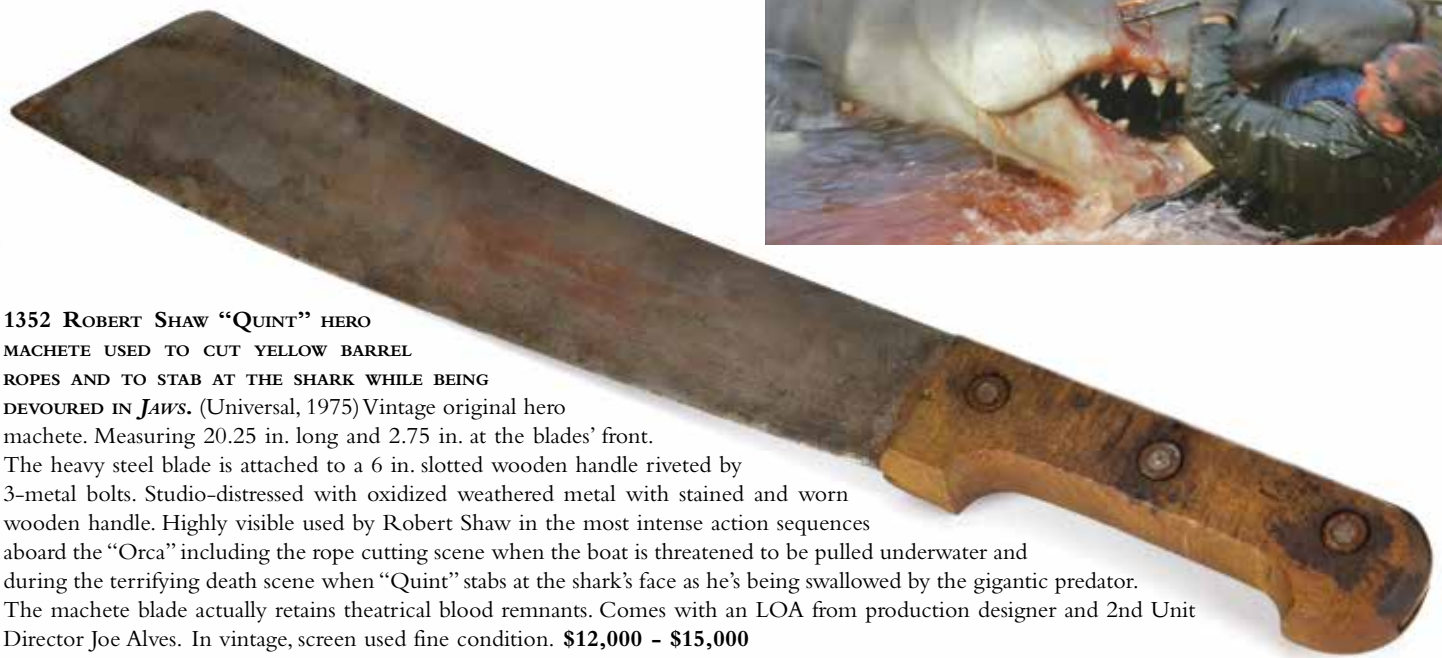


**1349. ROBERT SHAW "QUINT" HERO YELLOW FLOATING BARREL FROM *JAWS*.** (Universal, 1975) Vintage iconic plastic prop barrel measuring 32.5 in. tall and 16 in. in diameter. Studio painted bright yellow and fitted with a steel band

around the lower third of the body. Strapped with knotted rope handles at the top for affixing to other like barrels. Floating and bobbing barrels were among the most terrifying images in the film as they represented the unseen monster lurking just below the ocean surface. Barrels can be seen on the deck of the "Orca", deployed via harpoon, and skimming across the surface of the water. Comes with an LOA from production designer and 2nd Unit Director Joe Alves. **\$8,000 - \$12,000**



**1351. *JAWS* (10) ORIGINAL VINTAGE PRODUCTION PHOTOGRAPHS INCLUDING STEVEN SPIELBERG DIRECTING.** (Universal, 1975) Vintage gelatin silver glossy 8 x 10 in. production photographs including (7) images from the film, and (3) of Steven Spielberg directing Roy Scheider and cast. Virtually unhandled. In very fine condition. **\$200 - \$300**



**1352 ROBERT SHAW "QUINT" HERO**

**MACHETE USED TO CUT YELLOW BARREL**

**ROPES AND TO STAB AT THE SHARK WHILE BEING**

**DEVoured IN *JAWS*. (Universal, 1975) Vintage original hero**

**machete. Measuring 20.25 in. long and 2.75 in. at the blades' front.**

The heavy steel blade is attached to a 6 in. slotted wooden handle riveted by 3-metal bolts. Studio-distressed with oxidized weathered metal with stained and worn wooden handle. Highly visible used by Robert Shaw in the most intense action sequences

aboard the "Orca" including the rope cutting scene when the boat is threatened to be pulled underwater and

during the terrifying death scene when "Quint" stabs at the shark's face as he's being swallowed by the gigantic predator.

The machete blade actually retains theatrical blood remnants. Comes with an LOA from production designer and 2nd Unit Director Joe Alves. In vintage, screen used fine condition. **\$12,000 - \$15,000**



**1353. ON-SET (20) VINTAGE SLIDES FROM FILMING *JAWS*. (Universal, 1975) Collection of (20) vintage, unpublished behind-the-scenes 2 x 2 in. 35MM Kodachrome and Ektachrome color slides. Including images of the mechanical shark in dry dock and in action in the water on set, crew working and observing production, the "Orca" ship setting out to sea as well as sinking. A majority of production shots center around the climactic scene when the shark crashes onto the deck of the Orca. Exhibiting age and handling to the paper frames. Some frames have handwritten "Bruce", which was the pet name for the mechanical shark. In overall vintage very good condition. From the collection of Frank Nifong, propmaster on the film. **\$600 - \$800****



**1354. *JAWS* (2) CREW T-SHIRT SILKSCREENS. (Universal, 1975) Vintage original set of (2) crew t-shirt silkscreens ranging in size from 8.75 x 11.25 in. to 10.75 x 13.25 in. from the original production of *Jaws*. Both screens feature the iconic shark and title text below. Both screens exhibit emulsion loss, staining from use and paint remnants. The screens are stretched side by side on a frame and the entire screen framed in a wood and plexiglas 24.5 x 18.25 in. display. Hanging hardware on the verso. From the collection of Frank Nifong, propmaster on the film. In vintage good condition. **\$600 - \$800****



**1355. *JAWS* (2) ORIGINAL CREW T-SHIRTS. (Universal, 1975) Set of (2) shark logo silkscreened T-shirts. Both unmarked for size including (1) white approx. XL adult shirt, and (1) blue approx. XL adult shirt. Given to cast and crew during original production of the landmark film. Comes with an LOA from production designer and 2nd Unit Director Joe Alves. In vintage, unworn, very fine condition. **\$400 - \$600****





**1356. *JAWS 2* "ORCA" PROP NAMEPLATE.** (Universal, 1978) Vintage 19 x 6.75 in. "Orca" ship's nameplate. Constructed of cast resin face over wooden plank core, the prop has been expertly studio painted and distressed to appear as weathered, waterlogged carved wood. Visible when divers discover the wreck of the Orca at the bottom of the ocean. In production

used fine condition. Hanging hardware on the verso. From the collection of propmaster Frank Nifong. **\$1,000 - \$1,500**



**1357. *JAWS* WESTON**

**MASTER II LIGHT METER**

**USED BY REXFORD METZ.** (Universal, 1975) Vintage 4 x 2.5 in light meter. Consisting of a commercially manufactured Weston Master II Universal Exposure Light Meter. Constructed of a black metal body with a dial and a windowed meter gauge used for measuring light to determine the appropriate exposure of film.

Housed in a custom-fitted leather clamshell case, with an integral lanyard attached to the meter. Used by Rexford Metz A.S.C. in the classic thriller. Comes with a signed LOA from Metz. In fine condition.

**\$400 - \$600**



**1358. *JAWS 2* ORIGINAL SCRIPT FROM PROPMASER FRANK NIFONG.** (Universal, 1978) Original vintage studio-bound and bradded 280-page final draft screenplay written by Howard Slacker and Dorothy Trislan. Dated November 30, 1976. Cover exhibits minor wear. In vintage, very fine condition. From the collection of propmaster Frank Nifong. **\$300 - \$500**

**466**



**1359. *CLOSE ENCOUNTERS OF THE THIRD KIND* COMPLETE SCREEN WORN**

**MARTIAN COSTUME DISPLAY.** (Columbia, 1977) Constructed of a 1-piece iridescent green-gold spandex bodysuit with long sleeves to wrist and integral feet and zipper back closure. Slip cast latex alien hand gloves with elongated fingers and split palm for access. Featuring a detailed slip cast latex alien head mask painted with startling blue eyes with holes in the pupils, nose and slit mouth for wearer's comfort and velcro closure at back of head and neck for ease of wearing. Visible among hordes of friendly aliens seen at the climax of Steven Spielberg's groundbreaking Sci-Fi film. Completed by a 10 x 27 x 14 in. display base in the form of the Devil's Tower as seen in the film. With a 2 in. split in the back top of mask. In overall vintage very good to fine condition. **\$8,000 - \$12,000**

**1-310-859-7701**



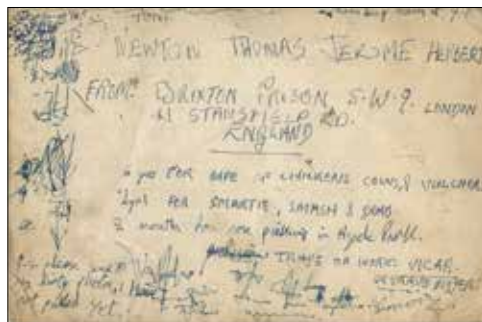
**1360. ACADEMY AWARD NOMINATION PLAQUE TO ROBERT SURTEES FOR BEST CINEMATOGRAPHY FOR *A STAR IS BORN* WITH PHOTOGRAPH SIGNED BY BARBRA STREISAND TO SURTEES.** (1966) This official document comes signed by the Academy president and secretary of the time. The Certificate comes affixed to and laminated on a 12 x 13.75 in. wooden perma-plaque with a black and gold border. With hardware on the back for hanging. Exhibiting light scratches on the face. In good condition. Accompanied by a 10 x 8 in. photograph of Surtees and the film's star, Barbra Streisand, looking through the lens of his Panavision camera on set. Inscribed, "Dear Bob – The picture looks wonderful!! Gratefully, Barbra". **\$600 – \$800**



**1362. DAVID BOWIE VINTAGE ORIGINAL SELF-PORTRAIT AS "THOMAS JEROME NEWTON" FROM *THE MAN WHO FELL TO EARTH*.** (British Lion, 1976) In developing his character, the multi-talented Bowie created a sketch of himself as an alien. Accomplished in artist pens and gouache on 12 x 17.75 in. beige artist paper, tipped to 16 x 20 in. ivory backing paper. Signed over the right shoulder of the image, "For Nick, Love Bowie". In the upper right corner, Bowie has also written an inscription in an alien language of his own invention. The sketch was originally presented to director Nicolas Roeg, who in turn gifted it to Bowie co-star Candy Clark. The sketch exhibits minor fading with some slight edge chipping. In overall, vintage very good condition. From the personal collection of actress Candy Clark. **\$3,000 – \$5,000**



**1361. BARBRA STREISAND PERSONAL ART DECO DESK SET.** (ca. 1920s -1930s) Collection of (6) assorted Antique German Clico brand writing instruments and desk accessories. Consisting of purple with black and ivory banded handled implements including (1) cutter, (1) letter opener, (1) mechanical pencil, (1) pen, (1) wax seal, and (1) ink capsule. Contained in a satin and suede padded and lined clamshell case with snakeskin paper exterior and 2-metal clasp closures. With some minor splitting. In vintage good condition. *Provenance:* 1994 Christie's The Barbara Streisand Collection of Decorative and Fine Arts and Memorabilia Part I and II (7533). Lot 106/2. **\$600 – \$800**



**1363. DAVID BOWIE "THOMAS JEROME NEWTON" SCREEN USED HOTEL REGISTRATION CARD FROM *THE MAN WHO FELL TO EARTH*.** (British Lion, 1976) Vintage original screen used 4 x 6 in. printed registration card for Hotel Artesia. David Bowie fills this card out on screen. Over the course of many takes, Bowie has written his character name on the front and comedic nonsense and scribbled cartoons to amuse himself on the verso. He

writes in blue ink, in part: "Newton Thomas Jerome Herbert from: Brixton Prison...six years for rape of chickens, cows, and vultures...two years for Smartie, smash and grab, two months for nose picking in Hyde Park..." and more. In production used good condition. From the personal collection of actress Candy Clark. **\$600 – \$800**





**1364. THE MAN WHO FELL TO EARTH (19) SPECIAL CUSTOM VINTAGE PHOTOGRAPHS.** (British Lion, 1976) Vintage gelatin silver glossy 9.75 x 7.75 in. borderless special production photographs. Depicting cast in scenes from the Sci-Fi film. With some edge curling and light handling. In vintage fine condition. **\$300 - \$500**



**1365. THE MAN WHO FELL TO EARTH VINTAGE PRESS BOOKLET AND PROGRAM SIGNED BY CANDY CLARK.** (British Lion, 1976) Vintage 8 x 13 in. 82-page press booklet. The studio bound and bradded booklet includes pictures and bios for the cast including multiple images of David Bowie, Candy Clark and cast. Content also includes PR articles on everything from production to fan club info. Exhibits some fading on the cover and staining to the inside pages. Candy Clark has signed the book on her bio page. Also includes a signed 2-page program from the initial release of the film. In vintage very good condition. From the personal collection of actress Candy Clark. **\$200 - \$300**



**1366. THE MAN WHO FELL TO EARTH OVERSIZED CLAPPERBOARD FOR AERIAL SHOTS.** (British Lion, 1976) Original oversize wooden clapperboard. The hinged clapperstick is present on top with signature black-and-white interleaved diagonal lines. Measuring approx. 35.5 x 19.5 in. Imprinted with "The Man Who Fell to Earth, Director Nicolas Roeg, Dir. Of Photography Anthony Richmond, Scene." With "100", "Take 1", and date "11/6/75". This special clapperboard was created to be visible on the ground by aerial camera units shooting from above. In overall, vintage fine condition. From the personal collection of actress Candy Clark. **\$2,000 - \$3,000**



**1367. THE MAN WHO FELL TO EARTH DAVID BOWIE DESIGNED PHOTO POSTER AND CREW T-SHIRT.** (British Lion, 1976) Vintage original 24 x 36 in. surreal photo poster mounted to board. Photo collage created by David Bowie, printed and gifted to his co-star Candy Clark. With some lower left corner loss. Also includes a vintage size small crew shirt designed and created by Candy Clark and her brother Randy Clark. In vintage very fine condition. From the personal collection of actress Candy Clark. **\$300 - \$500**



**1368. THE MAN WHO FELL TO EARTH BRITISH QUAD POSTER.** (British Lion, 1976) Vintage 39.75 x 30.25 in. British quad poster. Mounted to board and outfitted with wooden frame and hanging hardware. Exhibiting light edge wear and minor corner bumping. In vintage fine condition. From the personal collection of actress Candy Clark. **\$200 - \$300**



**1369. LOGAN'S RUN** VINTAGE REVISED SCRIPT, EX-LIBRIS SPECIAL FX COORDINATOR **LARRY ROBINSON**. (MGM, 1976) Vintage studio bound and bradded 125-page revised script written by David Zelag Goodman adapted from the novel by William F. Nolan and George Clayton Johnson. Dated April 30, 1975. With hand-shaped cutout on front cover that reveals a color palm crystal printed on the interior title page. Minor creasing and soiling to cover. In vintage very good condition. **\$300 - \$500**



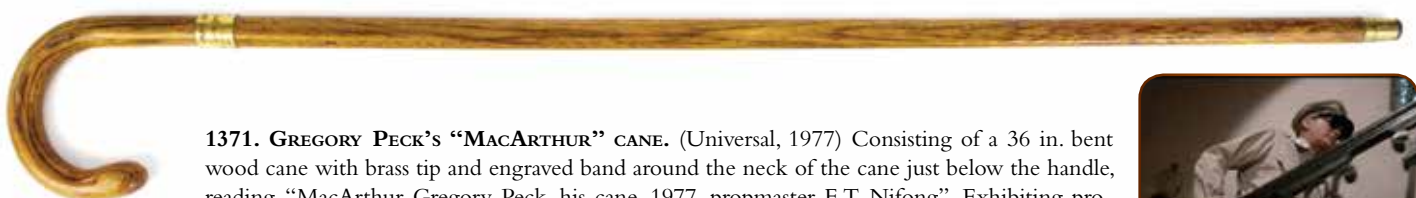
**1370. MACARTHUR** ORIGINAL SCRIPT FROM PROPMASTER **FRANK NIFONG**. (Universal, 1977) Original vintage studio-bound and bradded 136-multi-color revision page interim final draft screenplay written by Hal Barwood, Matthew Robbins, and Stanley Greenberg. Dated August 5th, 1976. Numbered on the front cover and interior title page No. 02093. Cover exhibits very minor staining. Overall in vintage, fine condition. Includes a 2-page Staff and Crew list. The script comes from the collection of propmaster Frank Nifong. **\$300 - \$500**



**1372. GREGORY PECK "GENERAL DOUGLAS MACARTHUR"** PROP PIPE AND (2) PROP CAMPAIGN BUTTONS, ONE SIGNED BY PECK, FROM **MACARTHUR**. (Universal, 1977) Vintage original collection of (3) props including: (1) 10 x 5 in. corn-cob pipe, which was a signature character prop and (2) 3 in. round campaign buttons 1-color, 1-black and white with an image of Peck as "MacArthur" smoking the familiar pipe and printed, "Soldier, Statesman, MacArthur for President". The black and white button has been signed, "1976, Gregory Peck". The right side of the corn-cob exhibits residual mounting adhesive. The buttons have no pin backs. All with signs of age and wear. From the collection of propmaster Frank Nifong. In vintage good condition. **\$600 - \$800**



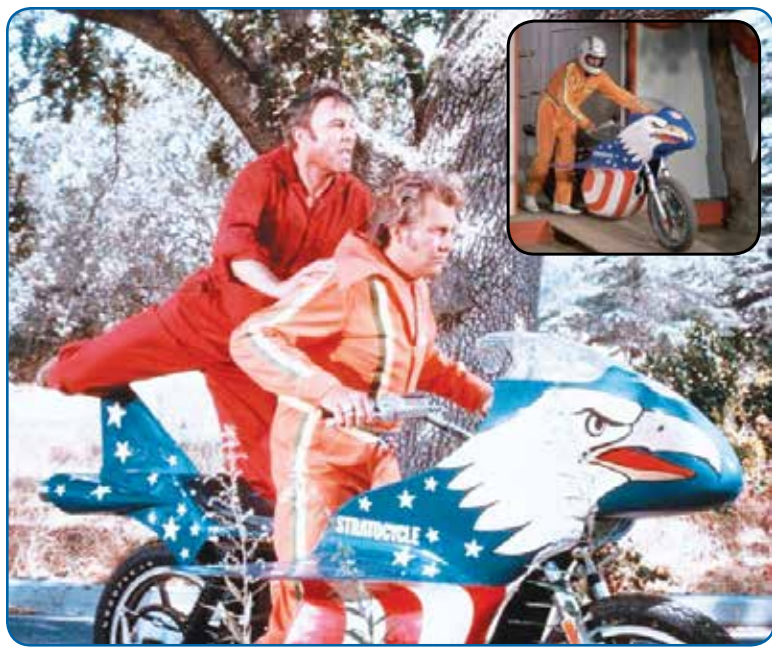
**1373. THE GOODBYE GIRL** VINTAGE 3RD DRAFT SCRIPT. (MGM, 1977) Vintage studio bound and bradded 125-page 3rd draft script written by Neil Simon. Dated December, 1976. In vintage fine condition. **\$200 - \$300**



**1371. GREGORY PECK'S "MACARTHUR" CANE.** (Universal, 1977) Consisting of a 36 in. bent wood cane with brass tip and engraved band around the neck of the cane just below the handle, reading, "MacArthur Gregory Peck, his cane, 1977, propmaster F. T. Nifong". Exhibiting production wear and handling. From the collection of propmaster Frank Nifong. In vintage fine condition. **\$800 - \$1,200**







**1374. EVEL KNieVEL SCREEN USED HARLEY-DAVIDSON XLCH 1000 EAGLE "STRATOCYCLE" FROM *VIVA KNieVEL!*** (Warner Bros., 1977) The motorcycle, custom built on a modified 1976 Harley XLCH Sportster 1000, features a futuristic fiberglass fairing with integral wings, custom exhaust ports, and sports a red, white and blue eagle-motif paint scheme. Ridden by Knievel in the daring rescue sequence when he breaks his mechanic friend, played by Gene Kelly, out of the mental hospital. Its unique and dramatic appearance prompted a toy version of the Stratocycle to be made by Ideal Toy Company (the most valuable and collectable of all Evel Knievel toys). The provenance of this motorcycle is exceptional: it comes with original California registration card issued for (VIN# 4A20750H6) from "AMF Harley Davidson MTR Co." to "Warner Bros. Inc." and an original invoice from Harley-Davidson Motor Co., Inc., dated 8-14-78, selling the motorcycle following the production to "Rich Budelier Company" (the Los Angeles Harley dealership which provided the motorcycles for the film) with the following notation: "Used in Evil [sic] Knievel Movie. To be sold for \$500. No freight per Tom Bolfert...4A20750H6 Note 1976 bike." (Tom Bolfert was the ex-head of archives for the Harley-Davidson Motor Co.) The motorcycle has undergone cosmetic restoration; the Plexiglas windscreen and alloy wheels have been replaced to bring it back to screen appearance. Measures 96 in. long x 60 in. wide x 54 in. tall. Sold on a Bill of Sale. This is the only known film-used, stunt-ridden motorcycle by Evel Knievel to reach the auction block. Worthy of inclusion in the finest collections of Motorcycles and Americana. **\$200,000 - \$300,000**









**1375. FABER COLLEGE PENNANT FROM *ANIMAL HOUSE*.** (Universal, 1978) Heavy paper 27 x 11.5 in. Faber College pennant from the irreverent comedy *Animal House*. The pennant consists of blue heavy cardstock with yellow screened "Faber" accompanied by the image of the school's mascot: "Attila the Hun". The pennant shows minimal paper loss at the tip of its point and mild curling. Otherwise, in good condition. **\$600 - \$800**



**1376. *SUPERMAN: THE MOVIE* VINTAGE SCRIPTS GIFTED AND SIGNED BY CHRISTOPHER REEVE INCLUDING VINTAGE CREW HOODIE.** (Warner Bros., 1978) Vintage 2-volume book bound 200+-page cutting continuity script. No writer credited. Dated November, 1978. Signed on the title-page of the first volume in

blue ink by Christopher Reeve, who writes, "To Lisa- Congratulations & best wishes, Christopher Reeve, 8 February 1980". The oversize 8 x 11.5 pages contain dialog and music cues corresponding to reel numbers and timings for segments. Covers and content in vintage fine condition. Also includes vintage (un-worn) navy fleece front-zip hooded crew sweatshirt with metallic Superman "S" insignia on the back. Items were won in a BBC TV sponsored contest where Reeve was a guest and presented the Superman scripts and crew hoodie. Link to the television show (prize offered at approx. 7:40): [https://www.youtube.com/watch?v=Bui\\_4xbBJrE](https://www.youtube.com/watch?v=Bui_4xbBJrE). Comes with BBC LOA dated 28 January, 1980. **\$2,000 - \$3,000**



**1378. *SUPERMAN II* RUSSIAN COSMONAUT SPACESUIT.** (Warner Bros., 1980) Vintage studio made metallic silver 1-piece Russian Cosmonaut spacesuit. Constructed of foil-coated fabric with zipper back closure. Ornamented and detailed with repurposed aluminum hardware, cast plastic thread posts and nobs, and with embroidered Russian insignia patches on chest and left sleeve. Aluminum gasket ring collar rigged to attach to a helmet (not included). Highly visible when Terrence Stamp as "General Zod" ambushes a cosmonaut on the moon and flings him into the oblivion of space. Exhibiting seam separation, staining, minor bubbling of metallic surface material, and general production wear. In vintage very good condition. **\$4,000 - \$6,000**



**1377. CHRISTOPHER REEVE *SUPERMAN 1 & 2* SCREEN USED AMERICAN FLAG SIGNED BY FX ARTIST NEIL CORBOULD.** (Warner Bros., 1978/1980) Vintage original 71 x 35.5 in. fabric American flag. Visible throughout the franchise but

highly visible when Superman returns the flag, attached to a flag pole planted in part of the White House dome at the end of *Superman 2*. Signed by *Superman* FX artist on the sleeve of the flag, "★ Corbould Special Effects". In vintage very fine condition. **\$2,000 - \$3,000**



**1379. MICHAEL BECK "SWAN" SIGNATURE SCREEN USED VEST FROM *THE WARRIORS*.** (Paramount, 1979) A light brown synthetic leather vest with black geometric patterned piping lined in polyester with button front closure. Handwritten in black ink near the internal maker's label, "Swan". The iconic vest features embroidered "Warriors" title and insignia patches on the back. This is one of very few vests known to have survived production. Seen throughout the entire landmark film. In vintage fine condition. **\$6,000 - \$8,000**



**1380. *THE CONCORDE...AIRPORT '79* McDONNELL DOUGLAS F-15 EAGLE FILMING MINIATURE.** (Universal, 1979) Vintage production made 47 x 32 x 13 in. fully finished hyper-realistic scale filming miniature. Studio painted in distressed military gray with silver metallic elements and fully finished with transfer lettering on fuselage, wings, and tail. With miniature pilot figure visible through vacuum formed cockpit dome. In production used fine condition. **\$1,000 - \$1,500**



**The following (11) photo lots come from the collection of noted Hollywood animal trainer Tony Companaro, who began his career with Our Gang and Laurel & Hardy shorts and continued working for Hal Roach Studios for 40 years.**



**1382. ABBOTT AND COSTELLO VINTAGE SIGNED PHOTOGRAPH.** (1950) Vintage gelatin silver glossy 8 x 10 in. Universal Pictures portrait. Signed, "To Irma and Tony, your pals, Bud Abbott, Lou Costello". Even toning and light creasing. Fine condition. **\$200 - \$300**

**1381. No Lot**



**1383. COLLECTION OF (29) VINTAGE HOLLYWOOD SIGNED PHOTOS.** (ca. 1930s-1960s) Vintage gelatin silver single and double-weight, glossy and matte photographs ranging in size from 5 x 7 in. to 8 x 10 in. Signed by golden age stars including, "Gail Gordon", "Jane Powell", "Carmen Miranda", "Eve Arden", "Greer Garson", "Claudette Colbert", "Roy Rogers", "Frederic March", "Gloria Stewart", "Leo Carillo", "Charlie Weaver", and more. All in generally fine condition. **\$200 - \$300**





**1384. GARY COOPER VINTAGE SIGNED PHOTOGRAPH.** (1936) Vintage gelatin silver double-weight matte 7.6 x 9.4 in. photograph signed, "To Tony and Professor, My sincere good wishes, Gary Cooper, August 1936". Al Schafer photographer inkstamp on the verso. In very fine condition. **\$200 - \$300**



**1385. SHIRLEY TEMPLE VINTAGE SIGNED PHOTOGRAPH.** (ca. 1930s) Vintage gelatin silver double-weight matte 8 x 10 in. photograph signed, as a juvenile, "Love, Shirley Temple". In very fine condition. **\$200 - \$300**



**1386. RITA HAYWORTH VINTAGE SIGNED PHOTOGRAPH.** (1952) Vintage gelatin silver glossy 8 x 10 in. photograph signed, "To Antonio, best wishes Rita Hayworth". Coburn photographer inkstamp and studio snipe on the verso. Minor toning and nicks to the border. In fine condition. **\$200 - \$300**



**1387. INGRID BERGMAN VINTAGE SIGNED PHOTOGRAPH.** (1947) Vintage gelatin silver double-weight semi-gloss 8 x 10 in. photograph signed, "For Toni Campanaro, sincerely Ingrid Bergman, 1947". Minor toning. In fine condition. **\$200 - \$300**



**1388. ERROL FLYNN VINTAGE SIGNED PHOTOGRAPH.** (1936) Vintage gelatin silver double-weight semi-gloss textured paper 8 x 10 in. photograph signed, "Hello Tony! Errol Flynn". In very fine condition. **\$200 - \$300**



**1389. HAL ROACH VINTAGE (40+) OUR GANG KIDS COMEDY PHOTOGRAPH COLLECTION.** (ca. 1920s-1940s) Vintage (40+) gelatin silver single and double-weight, glossy and matte photographs ranging in size from 5 x 7 in. to 8 x 10 in. featuring (4) exceptional *Our Gang* photographs including (1) of the whole kid cast, (1) cast with Santa at Christmas, (1) "Spanky" with pets, and (1) of Spanky in an elaborate fire engine go-cart. All four photos feature "Petey" the gang's beloved mascot, who was trained by Tony Campanaro. All in very good condition. **\$200 - \$300**

**1390. HAL ROACH VINTAGE (17) LAUREL AND HARDY COMEDY PHOTOGRAPH COLLECTION.** (ca. 1920s-1940s) Vintage (17) gelatin silver single and double-weight, glossy and matte photographs ranging in size from 7 x 9 in. to 8 x 10 in. including (1) *Sailors Beware*, (1) *Busy Bodies*, (1) *Laughing Gravy*, and (1) Shirley Temple with a monkey. All in good to very good condition. **\$200 - \$300**



**1391. YOUNG ROBERT BLAKE SIGNED PHOTOGRAPH.** (1936) Vintage gelatin silver double-weight matte 8 x 10 in. photograph signed, as a juvenile, "To Irma, your pal Bobbie Blake, Mickey". Soiling and minor staining in upper left corner. In fine condition. **\$200 - \$300**



**1392. FRED ASTAIRE AND GINGER ROGERS (2) SIGNED PHOTOGRAPHS.** (1935) Vintage gelatin silver (2) double-weight matte 8 x 10 in. photographs (1) Fred Astaire signed, "To Tony Campanaro, my best wishes to you and also 'the Professor' sincerely, Fred Astaire, 1935", and (1) Ginger Rogers signed, "Yo Tony, My kindest wishes to you + your cute George. Sincerely Ginger Rogers". Both in fine condition. **\$200 - \$300**





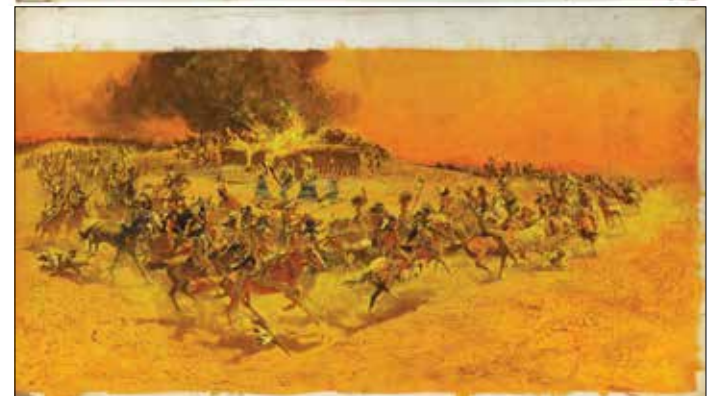
**1393. *THE BAREFOOT CONTESSA* ORIGINAL POSTER ART.** (United Artists, 1954) Vintage original color poster art accomplished in pastels on 25.5 x 38.5 in. gray illustration board. Minor edge wear. In overall, very good condition. **\$400 - \$600**



**1396. *THE FUGITIVE KIND* ORIGINAL ILLUSTRATION ART.** (United Artists, 1960) Vintage original black and white poster art accomplished in charcoal and gouache on 26 x 22 in. illustration board. Exhibiting some soiling, corner bumping and production wear. Overall in very good to fine condition. **\$300 - \$500**



**1394. *THE KING AND FOUR QUEENS* ORIGINAL ILLUSTRATION ART.** (United Artists, 1956) Vintage original black and white poster art accomplished in pencil and gouache on 18.5 x 22 in. illustration board. Virtually unhandled. In vintage very fine condition. **\$300 - \$500**



**1395. *BABY FACE NELSON* ORIGINAL POSTER ART.** (United Artists, 1957) Vintage original black and white poster art accomplished in pencil and gouache on 21.25 x 27.75 in. illustration board. Exhibiting one crack through the top 3rd of the artwork. Minor soiling, corner wear, and pinholes to borders. In vintage good condition. **\$300 - \$500**

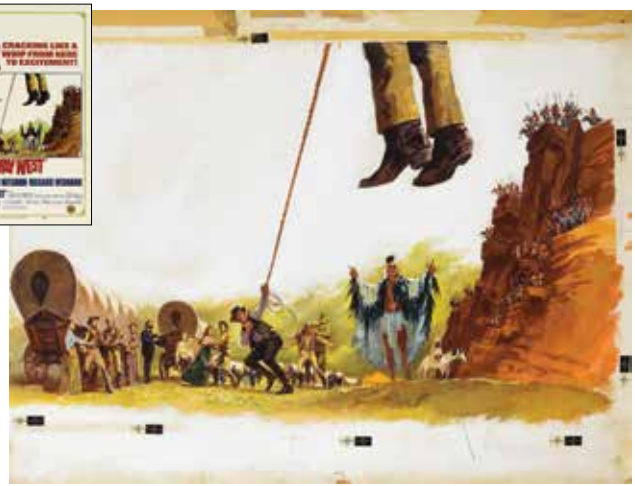


**1397. *THE UNFORGIVEN* (2) ORIGINAL POSTER ART.** (United Artists, 1960) Vintage original (2) color poster artworks including (1) accomplished in acrylic on 39 x 22.25 in. illustration board with toning to border and with tape remnants on edges and (1) accomplished in acrylic on 40 x 22 in. illustration board with minor soiling and corner chipping. Overall in very good condition. **\$400 - \$600**





**1398. *THE REVOLT OF THE SLAVES* ORIGINAL POSTER ART.** (United Artists, 1960) Vintage original color poster art accomplished in acrylic on 40 x 25.75 in. illustration board. Exhibiting pinholes, tape remnants and corner loss none affecting dramatic artwork. In vintage fine condition. **\$300 - \$500**



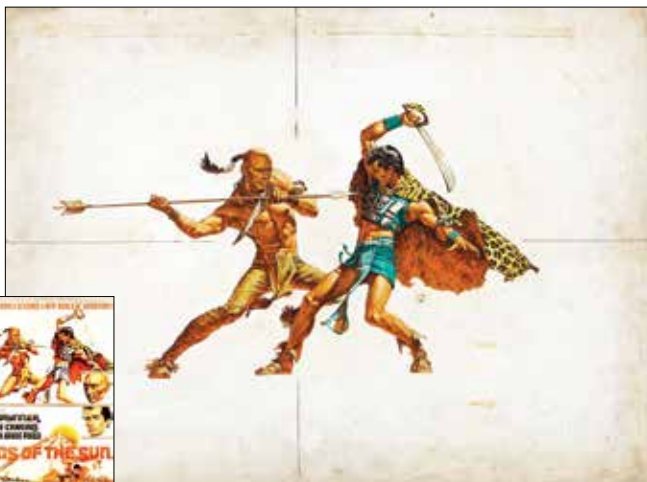
**1401. *THE WAY WEST* ORIGINAL POSTER ART.** (United Artists, 1967) Vintage original color poster art accomplished in acrylic on 25 x 33 in. illustration board. Exhibiting some age, wear and tape registration marks in the margins not affecting the artwork. In very good condition. **\$300 - \$500**



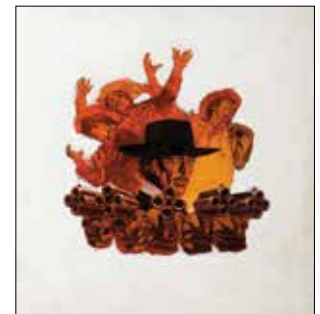
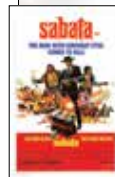
**1399. *SWORD OF THE CONQUEROR* ORIGINAL POSTER ART.** (United Artists, 1961) Vintage original color poster art accomplished in acrylic on 40 x 25.75 in. illustration board. Exhibiting pinholes, tape remnants and corner loss none affecting dramatic artwork. In vintage fine condition. **\$300 - \$500**



**1402. *SAM WHISKEY* (2) ORIGINAL POSTER ART.** (United Artists, 1969) Vintage original (2) color poster artworks including (1) accomplished in acrylic on 15.1 x 20 in. illustration board, (1) accomplished in acrylic on 15.25 x 21 in. illustration board. Both by artist Gerald Allison. Both with minor edge wear and handling. In vintage fine condition. **\$300 - \$500**



**1400. *KINGS OF THE SUN* ORIGINAL POSTER ART.** (United Artists, 1963) Vintage original color poster art accomplished in acrylic on 30 x 22 in. illustration board. With art by Frank McCarthy. Exhibiting soiling and corner bumping. In fine condition. **\$300 - \$500**



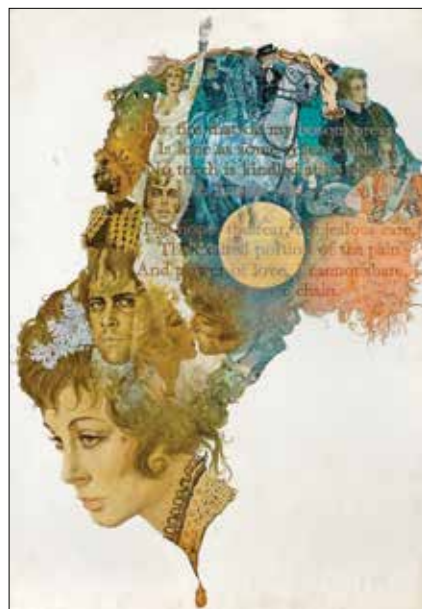
**1403. *SABATA* (3) ORIGINAL POSTER ART.** (United Artists, 1969) Vintage original (3) color poster artworks including (1) accomplished in acrylic on 24.75 x 15 in. illustration board, (1) accomplished in acrylic on 27 x 27.7 in. illustration board mounted to foam core, and (1) accomplished in acrylic on 40 x 28 in. illustration board with corner loss. All with signs of minor soiling and handling. In vintage very good condition. **\$400 - \$600**





**1404. SUPPORT YOUR LOCAL GUNFIGHTER (2) ORIGINAL POSTER ART.** (United Artists, 1971) Vintage original color poster artworks including (1) accomplished in acrylic on 15.75 x 22 in. illustration board and

(1) accomplished in acrylic on 32.25 x 25.5 in. illustration board. With tape remnants and moderate to severe corner bumping not affecting art. In vintage fine condition. **\$300 - \$500**



**1407. LADY CAROLINE LAMB ORIGINAL POSTER ART.** (United Artists, 1973) Vintage original color poster art accomplished in gouache and pen on 27.5 x 40 in. illustration board, tipped to triple foam core board. By artist Ted CoConis. Exhibits age, soiling and tape remnants. In overall, good condition. **\$300 - \$500**



**1405. ROBERT MCGINNIS ORIGINAL POSTER ART FOR DUCK, YOU SUCKER.** (United Artists, 1971) Vintage original color poster art accomplished in acrylic on 24 x 19 in. illustration board. Exhibiting pinholes in borders not affecting art. Some mounting remnants to edges and verso. In vintage fine condition. **\$600 - \$800**



**1408. ROBERT MCGINNIS ORIGINAL POSTER ART FOR SCORPIO (2) ORIGINAL POSTER ART.** (United Artists, 1973) Vintage original (2) color poster artworks (1) accomplished in acrylic on 20 x 26.6 in. illustration board with soiling and mounting remnants by McGinnis and (1) accomplished in acrylic on 25.3 x 32.75 in. illustration board (signed "Blossom") mounted to foam core with surface paint pitting and wear. In generally fair to good condition. **\$600 - \$800**

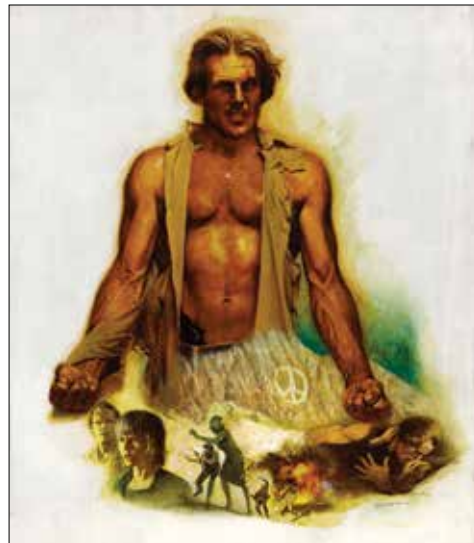


**1406. THE MAGNIFICENT SEVEN RIDE! ORIGINAL POSTER ART.** (United Artists, 1972) Vintage original color poster art accomplished in acrylic on 25 x 32 in. illustration board mounted to foam core. Exhibiting soiling, registration tape remnants. In vintage very good condition. **\$300 - \$500**



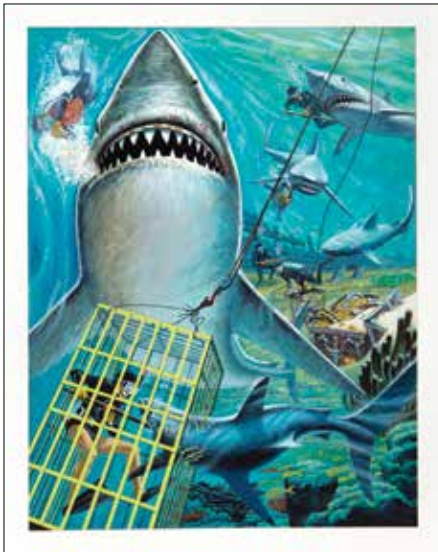


**1409. BREAKHEART PASS ORIGINAL POSTER ART.** (United Artists, 1975) Vintage original color poster art accomplished in acrylic on 24.5 x 32.6 in. illustration board. By artist Mort Kunstler. Exhibiting Soiling and trimmed corner not affecting artwork. In vintage fine condition. **\$300 - \$500**



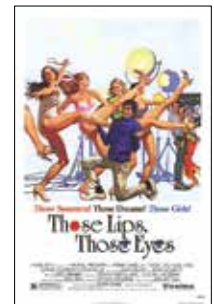
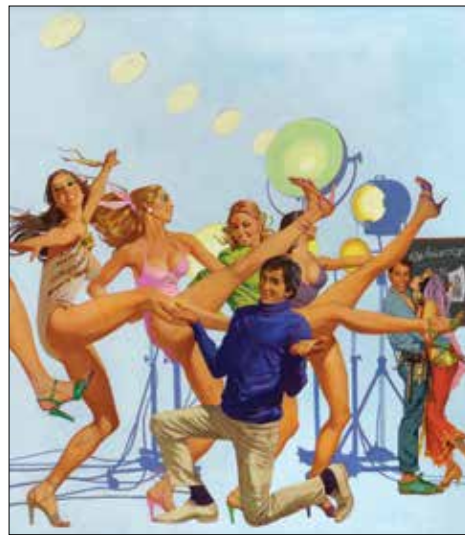
**1412. WHO'LL STOP THE RAIN ORIGINAL POSTER ART.** (United Artists, 1978) Vintage original color poster art accomplished in acrylic on 19.9 x 23.75 in. masonite board. Signed in the lower right corner of the art, "Leset". Exhibiting minor soiling and mounting remnants on edges. In vintage very fine condition. **\$300 - \$500**

art accomplished in acrylic on 19.9 x 23.75 in. masonite board. Signed in the lower right corner of the art, "Leset". Exhibiting minor soiling and mounting remnants on edges. In vintage very fine condition. **\$300 - \$500**



**1410. SHARKS' TREASURE ORIGINAL POSTER ART.** (United Artists, 1975) Vintage original color poster art accomplished in acrylic

on 18.25 x 23.75 in. illustration board. Exhibiting tape remnants to edges not affecting artwork in the slightest. In virtually unhandled very fine condition. **\$300 - \$500**

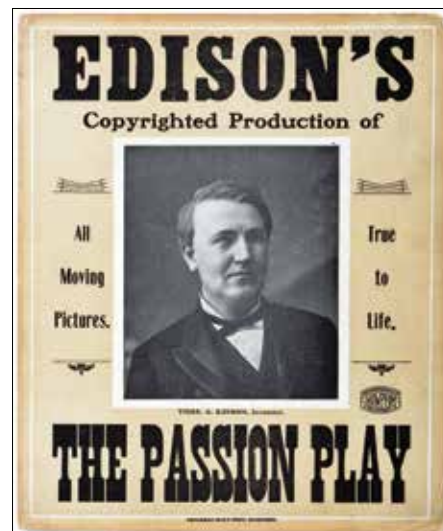


**1413. ROBERT MCGINNIS ORIGINAL POSTER ART FOR THOSE LIPS, THOSE EYES.** (United Artists, 1980) Vintage original color poster art accomplished in

acrylic on 19.1 x 28 in. illustration board. In loose mat and with acetate cover. Preserved in unhandled vintage very fine condition. **\$600 - \$800**



**1411. ROBERT MCGINNIS ORIGINAL POSTER ART FOR THE SUNSHINE BOYS.** (MGM, 1975) Vintage original color poster art accomplished in acrylic on 16.75 x 20 in. illustration board. Unsigned. Exhibiting minor soiling and mounting remnants to the borders. In very fine condition. **\$400 - \$600**

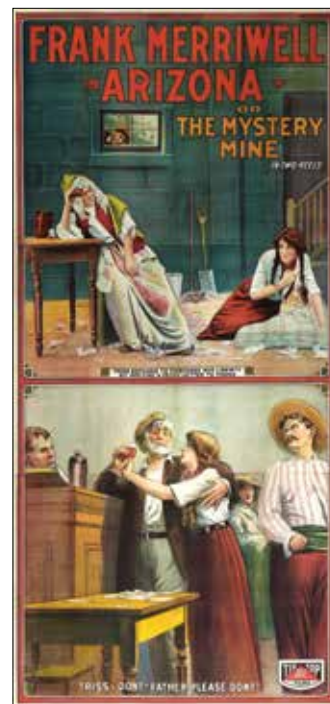


**1414. THOMAS EDISON WINDOW CARD POSTER FOR THE PASSION PLAY SHOWING EDISON.** (Edison, 1896) Vintage 11 x 13.25 in. window card. Exhibiting very minor bumping to extremities. In vintage fine condition. **\$800 - \$1,200**

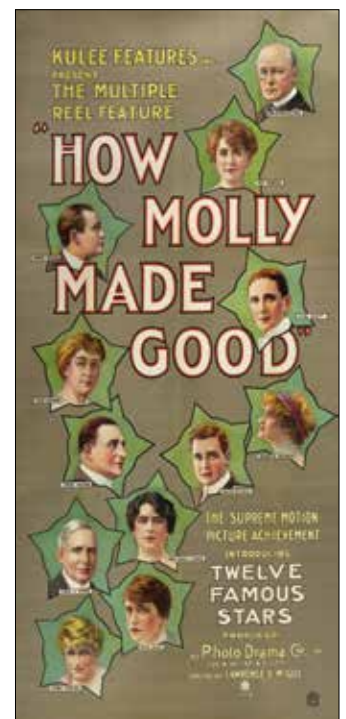




1415. THOMAS EDISON WINDOW CARD POSTER FOR *THE PASSION PLAY* FEATURING THE CRUCIFIXION. (Edison, 1896) Vintage 10.5 x 13.25 in. window card. Exhibiting very minor bumping to extremities. In vintage fine condition. \$800 - \$1,200



1417. FRANK MERIWELL IN *ARIZONA; OR, THE MYSTERY MINE* 3-SHEET POSTER. (Tip Top Films, 1910) Vintage U.S. approx. 41 x 80 in. stone-litho 3-sheet poster. With minimal restoration. Fine to very fine. \$600 - \$800



1418. *HOW MOLLY MADE GOOD* 3-SHEET POSTER. (Photo Drama Company, 1915) Vintage U.S. approx. 41 x 81 in. stone-litho 3-sheet poster. Lovely stone-lithography and design. Linen-backed with moderate retouching, in vintage very good to fine condition. \$400 - \$600



1416. *SALLE DE L'ÉTOILE* FRENCH GRANDE EARLY CINEMA POSTER. (ca. 1902) French approx. 47 x 63 in. 1-panel stone-litho poster by artist Leon Coulet for an entertainment salon in France, which featured "Attractions, Cinema, Concerts". One of the earliest extant depictions on a European poster of film-projection, and so early that the mere act of a screening was exciting enough, with no particular need to highlight the particular subject. Linen-backed with minimal retouching, apparently an unused "survivor" from well over 100 years ago, in vintage very fine condition. \$2,000 - \$3,000

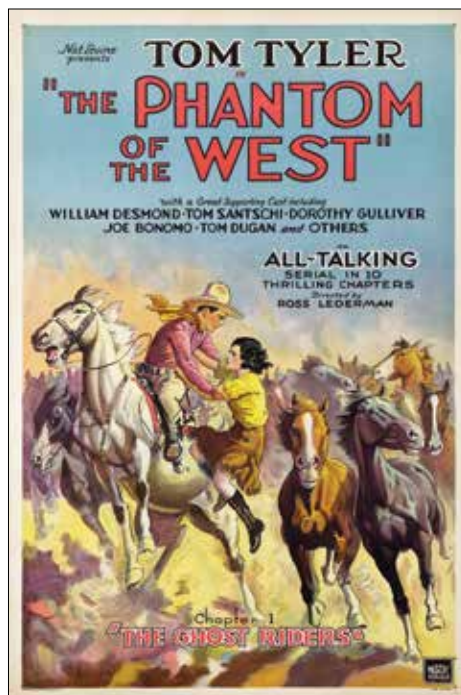


1419. *PROFUMO ORIENTALE* PERFUME ITALIAN 1-FOLIO ADVERTISING POSTER. (ca. 1915) Vintage Italian 27.5 x 39 in. "1F" stone-litho advertising poster. Linen-backed with moderate background retouching. In generally very good to fine condition. \$400 - \$600





**1420. BRING YOUR KODAK** EARLY PLEIN-AIR STYLE BILLBOARD POSTER BY FRED PEGRAM. (ca. 1923) Vintage approx. 80 x 120 in. U.K. 8-sheet billboard poster by Fred Pegram, the graphic designer responsible for creating the new modern liberated "Kodak Girl". Linen-backed with varying degrees of restoration throughout (especially in lower left 1/6th) to correct storage aging, and now presents as very good to fine. One of only three such examples of this design currently known to exist. **\$2,000 - \$3,000**



**1422. THE PHANTOM OF THE WEST** WESTERN SERIAL 1-SHEET POSTER FOR "CHAPTER 1: THE GHOST RIDERS". (Mascot Pictures, 1931) Vintage U.S. 27 x 41 in. 1-sheet stone-litho poster. Linen-backed, with only trace restoration. Very fine condition. **\$300 - \$500**



**1423. CAROLE LOMBARD LOBBY CARD FOR SINNERS IN THE SUN.** (Paramount, 1932) Vintage 11 x 14 in. lobby card with exceptional Pre-code pose by Carole Lombard. Just a trace of marginal toning, otherwise vintage very fine condition. **\$300 - \$500**

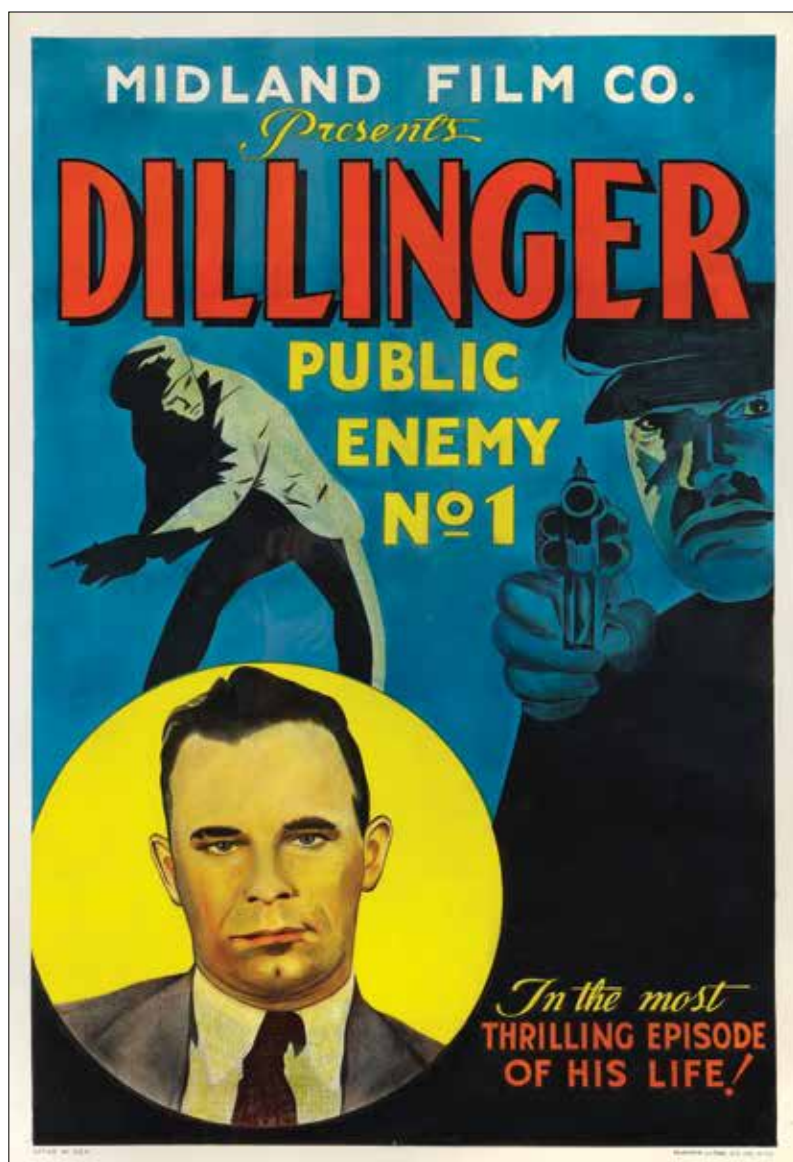


**1421. BEN TURPIN** STONE-LITHO 1-SHEET POSTER FOR **YUKON JAKE**. (Pathè, 1924) Vintage U.S. 27 x 41 in. 1-sheet stone-litho poster. Linen-backed with minimal fold and marginal retouching, in vintage fine condition. **\$1,000 - \$1,500**



**1424. GRETA GARBO (2) LOBBY CARDS FOR THE PAINTED VEIL.** (MGM, 1934) Vintage (2) color lobby cards. Very faint damp stain along right margin of both cards. Fine condition. **\$300 - \$500**





1425. EXCEPTIONALLY RARE *DILLINGER: PUBLIC ENEMY No. 1* 1-SHEET POSTER. (Midland Film Co., 1934) Vintage U.S. 28 x 41 in. 1-sheet poster for the news-reel documentary short commissioned by J. Edgar Hoover, after a public outcry over the FBI's tactic of shooting a man in the back while leaving a theater. Long considered one of the true "holy grails" of poster collecting both for its "wanted poster" graphics, and for its extreme rarity, as only a handful of such examples have survived. Linen-backed with older routine retouching, in vintage very good to fine condition. \$4,000 - \$6,000



1426. MARLENE DIETRICH PORTRAIT LOBBY CARD FOR *THE DEVIL IS A WOMAN*. (Paramount, 1935) Vintage 11 x 14 in. lobby card. Without question the best card from this set, and one of the most spectacular Dietrich cards from any film. In vintage very fine condition. \$1,500 - \$2,500



1427. *CHINA SEAS* LOBBY CARD WITH CLARK GABLE AND JEAN HARLOW IN REVEALING ROBE. (MGM, 1935) Vintage 11 x 14 in. lobby card. Widely considered the best in the set. Virtually unhandled, in vintage fine to very fine condition. \$300 - \$500



1428. *NIGHT KEY* LOBBY CARD WITH BORIS KARLOFF. (Universal, 1937) Vintage 11 x 14 in. lobby card. Exceptional virtually unhandled condition, very fine. \$200 - \$300





**1429. BABES IN ARMS**  
WINDOW-CARD POSTER.  
(MGM, 1942) Vintage  
U.S. 14 x 22 in. win-  
dow card poster. Paper-  
backed to restore blank  
play date section at top.  
In generally fine condi-  
tion. \$300 - \$500



**1430. HUMPHREY BOGART AND EDWARD G. ROBINSON 1-SHEET POSTER FOR BROTHER ORCHID.** (Warner Bros., 1940) Vintage U.S. 27 x 41 in. 1-sheet poster. Minor even toning and moderate handling. In good to very good condi-  
tion. \$200 - \$300



**1433. MARX BROTHERS AT THE CIRCUS TITLE-LOBBY CARD.** (MGM, 1939) Vintage 11 x 14 in. title-lobby card with caricature art by Al Hirschfeld. Faint toning which is much more pronounced on verso; in vintage very good condi-  
tion. \$1,500 - \$2,500

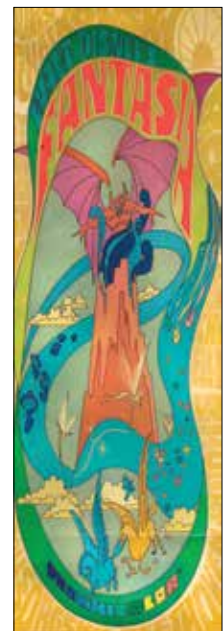
**1434. FANTASIA PSY-CHEDELIC ART REISSUE DOOR PANEL POSTER.** (Walt Disney, 1941/R-70) Vintage 20 x 60 in. door-panel poster. Linen-backed with just traces of retouching. In vintage fine condition.  
\$200 - \$300



**1431. LOBBY CARDS, PROGRAMS AND OTHER EPHEMERA (45+) INCLUDING THE SEARCHERS AND GONE WITH THE WIND.** (1930s-1960s) Collection of (45+) vintage film ephemera including (1) 1st-release premiere program for *Gone With the Wind*; (8) "Dixie-Cup" premium color portraits of Carole Lombard, Jean Harlow, Norma Shearer and others; original 11 x 14 in. lobby cards for: (3) *The Searchers*, (1) *Tonight and Every Night*, (5) *Jurassic Park*, complete (8) sets for *The Story of Three Loves*, *Blindfold*, *Sunday in New York*, and *The Monte Carlo Story*; (6) Spanish reissue 9 x 13 in. cards for *The Misfits*; and a 1940s "Life" magazine full-page lingerie photo of Rita Hayworth. Condition varies (1 *Searchers* lobby card is fair only) though most are vintage fine to very fine. \$300 - \$500



**1432. BALL OF FIRE (2) LOBBY CARDS WITH GARY COOPER AND BARBARA STANWYCK.** (RKO, 1941) Vintage (2) 11 x 14 in. lobby cards. These are among the best scenes from the original set. In vintage very good to fine condition.  
\$300 - \$500







1435. *TO BE OR NOT TO BE* POLISH "A-1" POSTER. (UA, 1942/R-1962) Vintage Polish 23 x 33 in. "A-1" poster for the first Polish release. Featuring modernist Jerzy Flisak artwork. Very slight tattering along side margins. Unfolded. In generally very good condition. \$300 - \$500



1438. *LAURA* LOBBY CARD WITH DANA ANDREWS PUTTING GENE TIERNEY IN THE HOT SEAT. (TCF, 1944) Vintage 11 x 14 in. lobby card. Thematically the best card in the set. Simple retouching to marginal pinholes, though interior remains fresh. In vintage very good condition. \$300 - \$500



1436. *SHADOW OF A DOUBT* LOBBY CARD OF THE MOST IMPORTANT SCENE IN THIS HITCHCOCK FILM. (Universal, 1943) Vintage 11 x 14 in. lobby card. One of the most thematically significant cards from any Hitchcock film. Minor corner pinholes and light marginal handling, in vintage very good to fine condition. \$600 - \$800



1439. *COVER GIRL* LOBBY CARD WITH EXCEPTIONAL SHOWGIRL PORTRAIT OF RITA HAYWORTH. (Columbia, 1944) Vintage 11 x 14 in. lobby card. Exceptional virtually unhandled condition, very fine. \$300 - \$500



1437. *GO DOWN DEATH* WINDOW CARD. (Harlemwood, 1944) Vintage 14 x 22 in. window card. With writing in the playdate field. Some corner loss and toning. 1 in. tear to right side margin. In vintage very good condition. \$200 - \$300

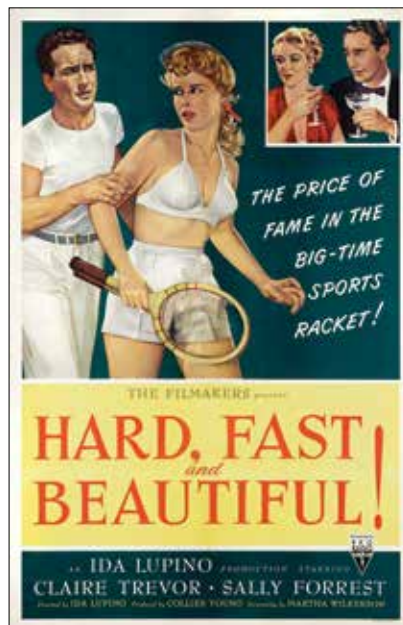


1440. *RED RIVER* BELGIAN POSTER FOR HOWARD HAWKS WESTERN WITH JOHN WAYNE AND MONTGOMERY CLIFT. (UA, 1948) Belgian 14 x 18.75 in. poster. Linen-backed, in vintage very good to fine condition. \$300 - \$500

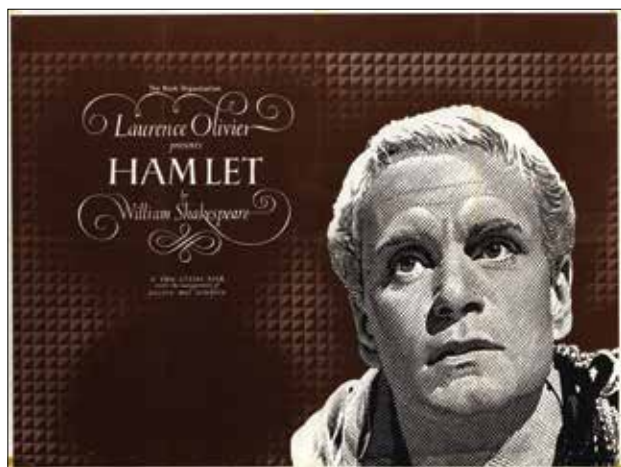




1441. *EASTER PARADE* BELGIAN POSTER WITH JUDY GARLAND. (MGM, 1948) Belgian 14 x 18.75 in. poster for one of the most endearing big Hollywood musicals of all time. Linen-backed, in vintage fine condition. \$200 - \$300



1444. *HARD, FAST AND BEAUTIFUL* 1-SHEET POSTER. (RKO Pictures, 1951) Vintage U.S. 27 x 41 in. 1-sheet poster. Arguably the best tennis themed movie poster of all time. Linen-backed. Very fine condition. \$300 - \$500



1442. LAURENCE OLIVIER U.K. EARLY REISSUE SILKSCREEN QUAD POSTER FOR *HAMLET*. (Rank Organization, 1948) Vintage U.K. 30 x 40 in. silkscreen "quad" poster. Virtually identical in design and printing quality with the exception of "Rank Organization" replacing "J. Arthur Rank Presents" as production company. Normal folds and light handling, in vintage very good condition. \$200 - \$300



1445. *SINGIN' IN THE RAIN* JAPANESE "B3" POSTER. (MGM, 1952) Japanese 14.5 x 21.25 in. 'B3' poster. Linen-backed, in vintage very fine condition. \$300 - \$500



1443. *PICKUP* COMPLETE (8) LOBBY CARD SET. (Columbia, 1951) Vintage 11 x 14 in. (8) complete lobby card set for *Pickup* with Beverly Michaels close-up in décolletage revealing title-card. Minor scuffing to title-card, otherwise in vintage fine condition. \$300 - \$500



1446. DIRECTOR FRITZ LANG 1-SHEET POSTER FOR *THE BLUE GARDENIA*. (Warner Bros., 1953) Vintage U.S. 27 x 41 in. 1-sheet poster. Linen-backed. Fine to very fine condition. \$200 - \$300



1447. *SINGIN' IN THE RAIN* 6-SHEET POSTER. (MGM, 1952) Vintage approx. 80 x 80 in. 6-sheet poster for the most popular Hollywood musical of its time. As virtually none of these multi-sheet large format posters are known to survive, the right side 1/3 has been re-created by a talented restorer to complete this great historical artifact. Linen-backed with the above-noted extensive restoration, otherwise in vintage very good to fine condition. From the personal collection of the film's star, Debbie Reynolds. \$6,000 - \$8,000



1448. *ROMAN HOLIDAY* LOBBY CARD #4 WITH AUDREY HEPBURN AND GREGORY PECK IN BED. (Paramount, 1953) Vintage 11 x 14 in. lobby card #4. Thematically the best scene in the set. Exceptional virtually unhandled condition, very fine. \$200 - \$300

1449. *FRENCH CAN-CAN* FRENCH GRANDE POSTER FOR JEAN RENOIR FILM. (Franco-London Films, 1954) Vintage French approx. 47 x 63 in. 1-panel poster. This is the superior artwork style by Rene Gruau and is widely considered one of the finest-designed film posters of its day. Linen-backed with minimal retouching. In vintage very good to fine condition. \$1,000 - \$1,500







1450. *TO CATCH A THIEF* 1-SHEET POSTER. (Paramount, 1955) Vintage U.S. 27 x 41 in. 1-sheet poster. Linen-backed, exhibiting only a trace of retouching at folds and fold junctions. One of the finest examples of this important Hitchcock 1-sheet that we have ever seen. Very fine condition. \$2,000 - \$3,000



1451. *THE BIG KNIFE* HALF-SHEET POSTER. (UA, 1955) Vintage U.S. 22 x 18 in. "style-A" half-sheet poster. Featuring exceptional modernist design. Normal folds. In fine condition. \$200 - \$300



1453. *REBEL WITHOUT A CAUSE* LOBBY CARD #6 WITH JAMES DEAN AND DENNIS HOPPER POSING TOUGH. (Warner Bros., 1955) Vintage 11 x 14 in. lobby card #6. Very minor even toning, otherwise in vintage fine condition. \$300 - \$500



1454. DIRECTOR STANLEY KUBRICK 1-SHEET POSTER FOR *KILLER'S KISS*. (Minotaur Prod., 1955) Vintage 27 x 41 in. 1-sheet poster for Stanley Kubrick's first commercial feature. Linen-backed. In fine condition. \$200 - \$300



1452. *REBEL WITHOUT A CAUSE* LOBBY CARD #4 WITH JAMES DEAN AND NATALIE WOOD AT GRIFFITH OBSERVATORY. (Warner Bros., 1955) Vintage 11 x 14 in. lobby card #4. Just a trace of marginal handling, otherwise in vintage fine condition. \$300 - \$500



1455. JANE RUSSELL 1-SHEET POSTER FOR *UNDERWATER*. (RKO Pictures, 1955) Vintage U.S. 27 x 41 in. 1-sheet poster for Jane Russell in *Underwater*. Linen-backed with modest retouching to folds and background. Presents as very fine. \$300 - \$500



**1456. SAUL BASS HALF-SHEET POSTER FOR *STORM CENTER*.** (Columbia, 1956) Vintage U.S. 22 x 28 in. half-sheet poster. A most uncommon Saul Bass design. Normal folds and wrinkling to lower margin. In very good to fine condition. **\$200 - \$300**



**1457. SAUL BASS HALF-SHEET POSTER FOR *THE MAN WITH THE GOLDEN ARM*.** (UA, 1956) Vintage U.S. 22 x 28 in. "B-style" half-sheet poster. One of Saul Bass's most iconic designs. Unfolded with even toning and craft tape reinforcing two verso margins. In vintage very good condition. **\$600 - \$800**

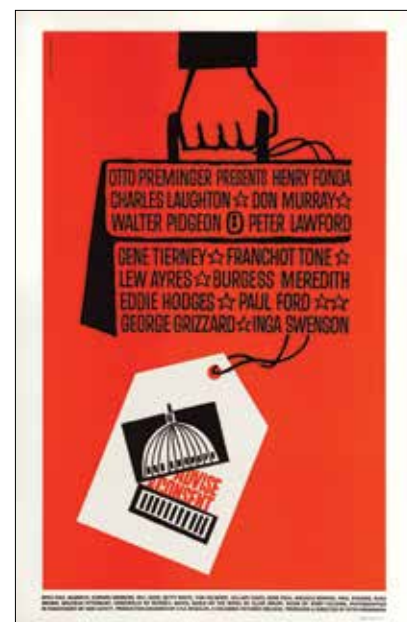


**1458. SAUL BASS 1-SHEET POSTER FOR *ANATOMY OF A MURDER*.** (Columbia, 1959) Vintage U.S. 27 x 41 in. 1-sheet poster for *Anatomy of a Murder*. Exceedingly rare in its original state, folded as issued without restoration. Most examples of this film poster receive extensive over-painting in the restoration process, due to common fading to the special orange background colors. Exhibiting just traces of handling and age. Fine condition. **\$2,000 - \$3,000**



**1459. *EXODUS* 1-SHEET POSTER DESIGNED BY SAUL BASS.** (UA, 1961) Vintage U.S. 27 x 41 in. poster for Otto Preminger's saga. Normal folds with moderate handling, in vintage very good condition. **\$200 - \$300**

**1460. SAUL BASS 1-SHEET POSTER FOR *ADVISE & CONSENT*.** (Columbia, 1962) Vintage U.S. 27 x 41 in. poster for *Advise and Consent*. Artwork by Saul Bass, and one of his most fully-realized film posters, with every visible element being from his original concept. Linen-backed, in vintage very fine condition. **\$300 - \$500**







**1461. SAUL BASS 1-SHEET POSTER FOR ONE, TWO, THREE SIGNED BY BILLY WILDER.** (UA, 1962) Vintage U.S. 27 x 41 in. 1-sheet poster. Signed on upper right background in black ink by director Billy Wilder. Normal folds. In vintage fine condition. **\$400 - \$600**



**1464. ITALIAN SEX-SYMBOL (5) SPECIAL A4 SIZE ART POSTERS.** (Lux Film, 1954) Deluxe printed (5) Italian 9.3 x 13 in. mini-posters of Alida Valli (*Senso*), Silvana Mangano (*Ulysses*), Rosanna Podesta, Silvana Pampanini and Antonella Lualdi, all illustrated by the greatest Italian artists of the day: Simbari, Manfredi, Cessalon and Fratini. In vintage very fine condition. **\$300 - \$500**



**1462. THE SHINING (13) PHOTO LOBBY CARD SET.** (Warner Bros., 1980) Vintage complete (13) 11 x 14 in. "photo" lobby card set including artwork title-card designed by Saul Bass. In vintage very fine condition. **\$200 - \$300**



**1465. PARIS DOES STRANGE THINGS (AKA "ELENA AND HER MEN") FRENCH GRANDE 1-SHEET POSTER.** (Franco London, 1956) Vintage 47 x 63 in. grande-format poster. Artwork by acclaimed poster illustrator Ferracci. Folded as issued. Exhibiting minor ghosting and some discoloration in the folds. Vivid colors. In overall very good condition. **\$300 - \$500**



**1463. LOVE ME TENDER HALF-SHEET POSTER FOR ELVIS PRESLEY'S FIRST FILM.** (TCF, 1956) Vintage 22 x 27.75 in. half-sheet poster for the Presley musical. Even toning some wear to edges. In vintage good condition. **\$400 - \$600**

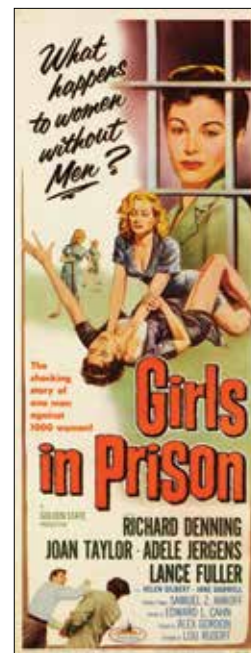


**1466. HELEN OF TROY POLISH POSTER.** (Warner Bros., 1956) Vintage Polish 20.5 x 20.5 poster for *Helen of Troy*. Extraordinary Marian Stachurski artwork. Linen-backed with minor fold retouching. Very fine. **\$200 - \$300**





**1467. FUNNY FACE COMPLETE LOBBY CARD SET OF (8).** (Paramount, 1957) Complete vintage (8) card 11 x 14 in. lobby set for the Audrey Hepburn and Fred Astaire musical. Virtually unhandled, these cards remain in very fine condition. **\$400 - \$600**



**1470. GIRLS IN PRISON EXPLOITATION INSERT POSTER.** (AIP, 1956) Vintage U.S. 14 x 36 in. insert poster. Never folded, fine condition. **\$200 - \$300**

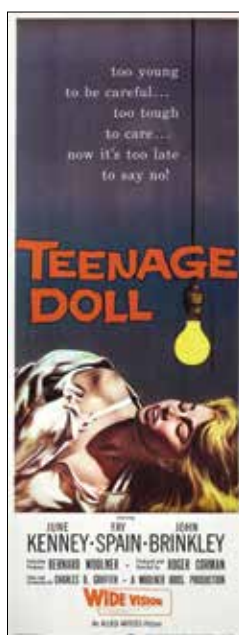
**1468. REFORM SCHOOL GIRL 1-SHEET POSTER.** (AIP, 1957) Vintage U.S. 27 x 41 in. poster for *Reform School Girl*. Virtually unhandled, with tiny separations at fold junctions and one faint corner crease. In vintage very fine condition. **\$300 - \$500**



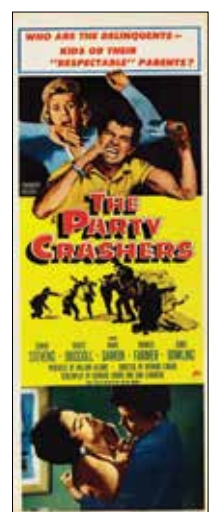
**1471. BEAT GIRL AND SORORITY GIRL (2) TEENAGE EXPLOITATION HALF-SHEET POSTERS.** (Various Studios, ca. 1957) Vintage (2) U.S. 22 x 28 in. half-sheet posters including (1) *Beat Girl* and (1) *SorORITY Girl*. Both featuring sensational exploitation artwork. Overall, in vintage very good condition. **\$300 - \$400**



**1469. TEENAGE BAD GIRL EXPLOITATION INSERT POSTER.** (DCA, 1957) Vintage U.S. 14 x 36 in. insert poster. Lightly folded, fine condition. **\$200 - \$300**

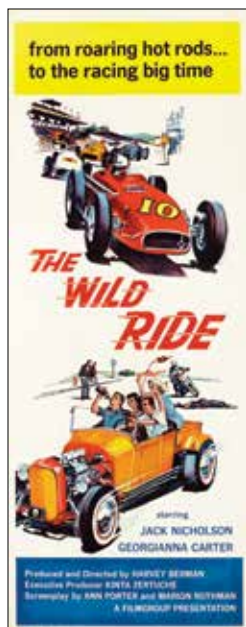


**1472. TEENAGE DOLL INSERT POSTER.** (Allied Artists, 1957) Vintage U.S. 14 x 36 in. insert poster. Never folded, very fine condition. **\$200 - \$300**



**1473. JUVENILE-DELINQUENT (2) INSERT POSTERS INCLUDING THE PARTY CRASHERS.** (Various, 1957-1958) Vintage (2) U.S. 14 x 36 in. insert posters. Never folded, fine condition. **\$200 - \$300**





1474. FIFTIES/SIXTIES HOT-ROD (2) INSERT POSTERS. (Various, 1957-1960) Vintage (2) U.S. 14 x 36 in. insert posters. Never folded, fine to very fine condition. \$200 - \$300



1477. MAMIE VAN DOREN EXPLOITATION (2) INSERT POSTERS. (Various, 1957) Vintage (2) U.S. 14 x 36 in. insert posters for *Untamed Youth* and *The Girl in Black Stockings*. (1) Lightly folded, fine to very fine condition. \$200 - \$300



1475. FIFTIES TEEN-EXPLOITATION (3) INSERT POSTERS. (Various, 1957) Vintage (3) U.S. 14 x 36 in. insert posters for *The Careless Years*, *Young and Dangerous* and *Eighteen and Anxious*. Never folded, all in generally fine condition. \$200 - \$300



1478. *THE NIGHT OF THE HUNTER* INSERT POSTER. (UA, 1955) Vintage U.S. 14 x 36 in. insert poster for *The Night of the Hunter*. Best poster-sized depiction of the iconic "Love" and "Hate" tattoos. Paper-backed with modest marginal and fold retouching. In very good to fine condition. \$400 - \$600



1476. FIFTIES BAD-GIRL (3) INSERT POSTERS INCLUDING *RUNAWAY DAUGHTERS*. (Various, 1956-1957) Vintage (3) U.S. 14 x 36 in. insert posters for *Runaway Daughters*, *The Green-Eyed Blonde* and *Teenage Rebel*. (1) Lightly folded, all in fine condition. \$200 - \$300



1479. *NIGHT OF THE HUNTER* 1-SHEET POSTER. (UA, 1955) Vintage U.S. 27 x 41 in. 1-sheet poster for *The Night of the Hunter*. Normal folds with very minor handling, in vintage very good to fine condition. \$600 - \$800





**1480. GIGI** Polish "A1" LINEN BACKED POSTER. (MGM, 1958/R-1961) Vintage Polish 23 x 33.5 in. "A1" 1-panel poster for the original Polish release of the "Best Picture" Academy Award winning Leslie Caron musical. Featuring art by Franciszek Starowieyski. Linen backed with original folds restored. Overall vivid color. With some very slight creasing in the upper and lower corners. In vintage, very good to fine condition. **\$400 - \$600**



**1483. CE CORPS TANT DESIRE** FRENCH GRANDE POSTER BY PERON OF BELINDA LEE. (SB-Chaillet, 1959) French approx. 47 x 63 in. 1-panel poster (English title *Way of the Wicked*) with fantastic Rene Peron art. Linen-backed with minimal retouching, generally fine condition. **\$300 - \$500**



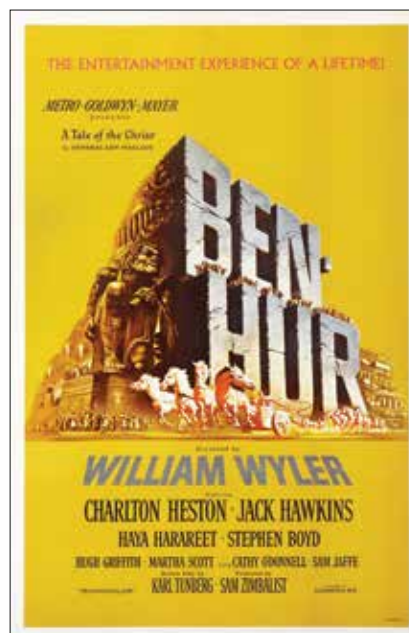
**1481. NORTH BY NORTHWEST** ORIGINAL LOBBY CARD #3. (MGM, 1959) Vintage 11 x 14 in. lobby card #3. One of the best in the set, the penultimate image at film's end. Just a trace of handling, fine to very fine condition. **\$200 - \$300**



**1484. BLACK ORPHEUS** POLISH "A1" POSTER. (Dispat-Gemma-Tupan Film, 1959) Polish 23 x 33 in. "A1" poster by Huskowska for *Orfeu Negro* (*Black Orpheus*) the French/Brazilian musical retelling of Jean Cocteau's earlier treatment of the Orpheus and Eurydice legend, *Orfee*. Linen-backed with virtually no retouching, in vintage very fine condition. **\$200 - \$300**



**1482. ON THE BEACH** SPECIAL BUS SHELTER POSTER HIGHLIGHTING INTERNATIONAL POSTER ARTISTS. (UA, 1959) Extremely rare vintage special 40 x 60 in. bus shelter poster. Unfolded with modest general handling. Very good to fine condition. **\$300 - \$500**



**1485. BEN-HUR** ROADSHOW 1-SHEET POSTER. (MGM, 1959) Vintage U.S. 27 x 41 in. 1-sheet poster for the pre-Academy Awards roadshow release of the historical epic. Linen-backed. With only a trace of restoration. Very fine condition. **\$300 - \$500**





1486. **BEN-HUR COMPLETE (16) MINI-LOBBY CARD SET, INCLUDING (8) SIGNED BY CHARLTON HESTON.** (MGM, 1959) Vintage complete U.K. (16) 8 x 10 in. mini-lobby card set. (8) are signed in black ink by Charlton Heston. In vintage very good to fine condition. **\$300 - \$500**



1489. **BABETTE GOES TO WAR FRENCH 1-SHEET POSTER.** (Columbia, 1960) Vintage original 15 x 31 in. country of origin French 1-sheet poster. Folded as issued. Exhibiting creasing at the fold and light edge wear. In overall very good condition. **\$200 - \$300**



1487. **THE APARTMENT TITLE LOBBY CARD SIGNED BY BILLY WILDER.** (UA, 1960) Vintage 11 x 14 in. title-lobby card for Billy Wilder's 5-time Oscar-winner. Signed boldly and neatly by Wilder in black ink in upper right corner. In vintage fine condition. **\$300 - \$500**



1490. **OCEAN'S 11 JAPANESE PRESS SHEET.** (Warner Bros., 1960) Vintage original 14 x 20 in. Japanese movie press sheet for the classic "Rat Pack" crime caper film. Exhibiting one central fold, as issued. With Japanese promotional text and images on the verso. With minor toning to edges on the verso and repair to very small .5 in. paper loss in the white bottom border. Otherwise, in vintage fine condition. **\$200 - \$300**

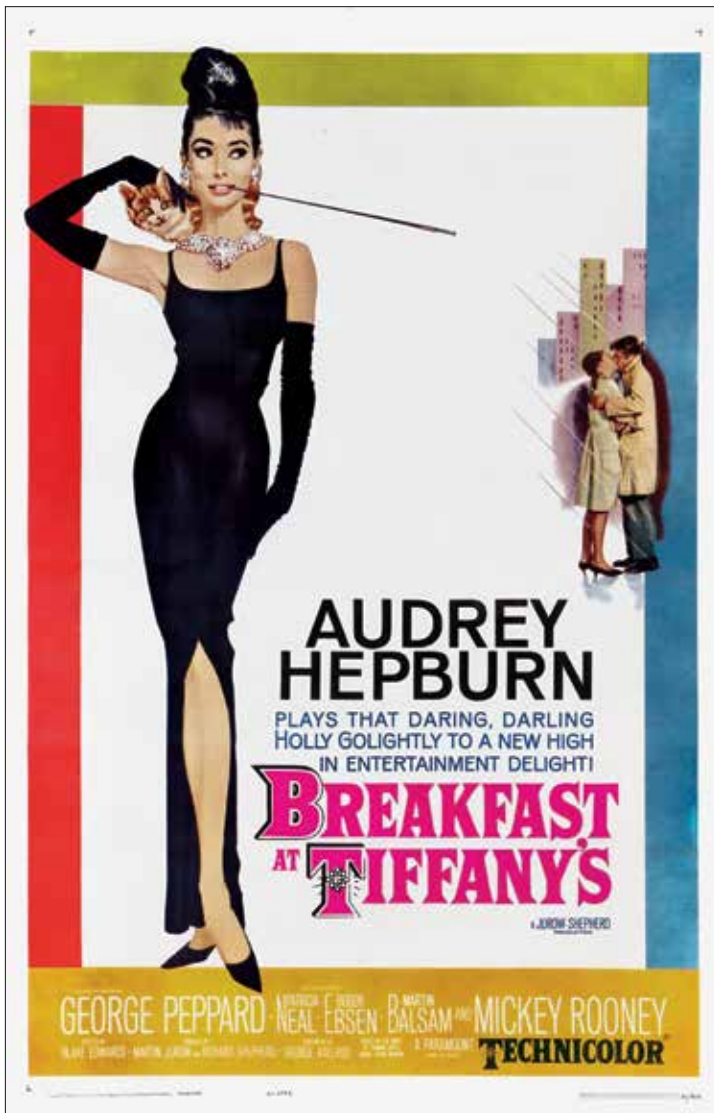


1488. **SOPHIA LOREN SPECIAL JAPANESE "SPEED" POSTER FOR THE MILLIONAIRESS.** (TCF, 1960) Vintage Japanese 10 x 29 in. "speed" poster. Linen-backed. In very fine condition. **\$200 - \$300**



1491. **BREAKFAST AT TIFFANY'S ORIGINAL VINTAGE LOBBY CARD #5.** (Paramount, 1961) Vintage 11 x 14 in. lobby card #5. Extremely faint small tape shadows at center of side margins, otherwise fine condition. **\$300 - \$500**





1492. *BREAKFAST AT TIFFANY'S* 1-SHEET POSTER. (Paramount, 1961) Vintage U.S. 27 x 41 in. poster for *Breakfast at Tiffany's*. Virtually unhandled, linen-backed (linen selvage trimmed to poster edge) with minimal fold retouching. In vintage fine to very fine condition. \$3,000 - \$5,000



1493. *THE UMBRELLAS OF CHERBOURG* FRENCH GRANDE POSTER. (Parc Film, 1964) Vintage French 46 x 62 in. 1-panel poster for director Jacques Demy's classic musical. Linen-backed with traces of original folds. In vintage fine condition. \$300 - \$500



1494. *LOLITA* LOBBY CARD #6 WITH ICONIC IMAGE OF SUE LYON HOLDING A COKE BOTTLE. (MGM, 1962) Vintage 11 x 14 in. lobby card #6 for Stanley Kubrick's notorious filming of Nabakov's novel. Corner pinholes, otherwise in vintage fine condition. \$200 - \$300



1495. *RIDE THE WILD SURF* HALF-SHEET POSTER. (Columbia, 1964) Vintage U.S. 22 x 28 in. half-sheet poster. Unfolded with marginal handling. Very good condition. \$300 - \$500



1496. *THE UMBRELLAS OF CHERBOURG* JAPANESE "B2" POSTER. (Parc Film, 1964/R-1972) Vintage Japanese "B-2" 20 x 19 in. re-release poster for the Jacques Demy musical *Les Parapluies de Cherbourg* (US title: *The Umbrellas of Cherbourg*). Linen-backed, in very fine condition. \$300 - \$500





**1497. A MARRIED WOMAN JAPANESE "B2" POSTER.** (Gaumont, 1964) Vintage Japanese "B-2" 20 x 29 in. poster. Acid-free paper-backed, with very slight internal wrinkle from backing process. Otherwise, in fine condition. **\$300 - \$400**



**1500. PIERROT LE FOU JAPANESE "B2" POSTER.** (SNC, 1965/R-1983) Vintage Japanese "B-2" 20 x 29 in. poster. Linen-backed with minimal restoration. In very fine condition. **\$200 - \$300**



**1498. A FISTFUL OF DOLLARS SPECIAL ADVANCE HERALD WITH UNIQUE ART.** (UA, 1964) Vintage 12 x 20.5 in. trifold special advance herald. This special advance flyer utilizes unique designs, which reveal themselves in sequence as the flyer is unfolded. An exceedingly rare artifact from this seminal milestone in film history. In vintage fine condition. **\$200 - \$300**



**1501. RAQUEL WELCH SPECIAL JAPANESE "SPEED" POSTER.** (ca. 1970s) Vintage Japanese "speed" 16 x 33 in. poster. Linen-backed with gentle retouching to folds. In very fine condition. **\$200 - \$300**

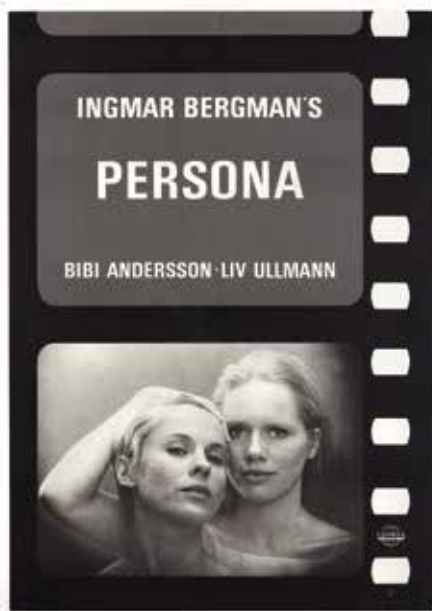


**1499. FOR A FEW DOLLARS MORE FRENCH AFFICHE.** (UA, 1968) Vintage French affiche 22.75 x 30.75 in. 1-sheet poster. Featuring art by Vanin Tealdi. Linen backed with faint folds, as issued. Vivid color. In overall very good to fine condition. **\$300 - \$500**



**1502. PERSONA JAPANESE "B2" POSTER.** (Svensk Filmsindustri, 1966) Japanese "B-2" 20 x 29 in. poster. Erotically charged portraits of stars Liv Ullmann and Bibi Andersson. Unfolded and exhibiting trace handling. In fine condition. **\$400 - \$600**





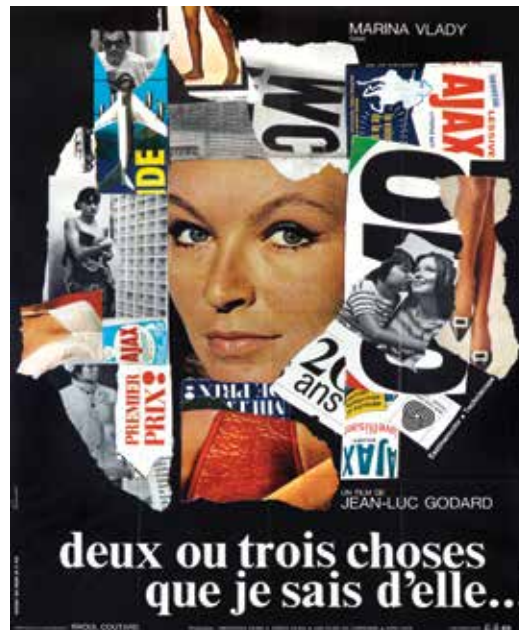
**1503. PERSONA**  
**GERMAN "A1"**  
**POSTER.** (Svensk  
 Filmindustri, 1966)  
 German 23 x 33  
 in. "A1" poster for  
*Persona* with virtually  
 identical film-strip  
 design to the exceed-  
 ingly rare and desir-  
 able Swedish poster.  
 Linen-backed with  
 virtually no retouch-  
 ing, in vintage very  
 fine condition.  
**\$200 - \$300**



**1506. JAPANESE SAMURAI FILMS (5) OVERSIZE "B-0" POSTERS.** (Various  
 Studios, ca. 1970) Collection of (5) Japanese approx. 45 x 70 in. oversize  
 "B-0" posters. Titles include: *Hanzo the Razor: Who's Got the Gold?*, *Lone  
 Wolf & Cub: White Heaven in Hell*, *Lone Wolf & Cub: Baby Cart at the  
 River Styx*, *Zatoichi in Desperation*, and *Shadow Hunters 2: Echo of Destiny*.  
 Exhibiting minor handling. Overall in vintage very good to fine condi-  
 tion. **\$300 - \$500**



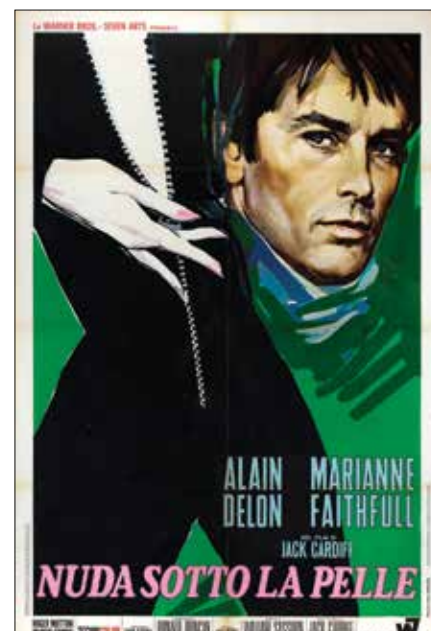
**1504. FATHOM**  
**JAPANESE "B2"**  
**POSTER WITH**  
**RAQUEL WELCH.**  
 (TCF, 1967)  
 Vintage Japanese  
 "B-2" 20 x 29  
 in. poster. Linen-  
 backed. In fine  
 condition.  
**\$300 - \$500**



**1507. 2 OR 3 THINGS**  
**I KNOW ABOUT HER**  
**FRENCH GRANDE**  
**POSTER.** (Anouchka,  
 1967) Vintage French  
 45 x 62 in. 1-panel  
 poster. Featuring bold  
 post-modern photo-  
 montage artwork by  
 Ferracci. Fine condi-  
 tion. **\$300 - \$500**



**1505. LE SAMOURAI** JAPANESE "B3" POSTER FOR JEAN-PIERRE MELVILLE  
 THRILLER WITH ALAIN DELON. (CICC, 1967) Japanese 14.25 x 20.25 in.  
 "B3" poster. Linen-backed, in vintage very fine condition. **\$300 - \$500**



**1508. NAKED UNDER**  
**LEATHER** ITALIAN DUE  
 FOGLIO POSTER. (Adel  
 Productions, 1968)  
 Vintage Italian 39 x 55  
 in. due foglio poster.  
 Normal folds. Very fine  
 condition. **\$200 - \$300**





1509. PAUL NEWMAN  
1-SHEET POSTER FOR COOL HAND LUKE. (Warner Bros., 1967) Vintage U.S. 27 x 41 in. poster. Linen-backed with modest fold and background retouching. Now presents as fine. \$800 - \$1,200



1512. STOLEN KISSES (BAISERS VOLES) JAPANESE "B2" POSTER. (Les Films du Carrosse, 1968) Vintage Japanese "B-2" 20 x 29 in. poster. Exhibiting general moderate handling. In very good condition. \$200 - \$300



1510. COOL HAND LUKE ITALIAN FOTO-BUSTA POSTER. (Warner Bros., 1967) Vintage Italian 18 x 27 in. fotobusta. With 2 light folds. In generally fine condition. \$200 - \$300



1513. THE BIGGEST BUNDLE OF THEM ALL RAQUEL WELCH HALF-SHEET POSTER. (MGM, 1968) U.S. 22 x 28 in. half-sheet size poster. Conserved on archival paper backing with minimal retouching. Fine condition. \$300 - \$500

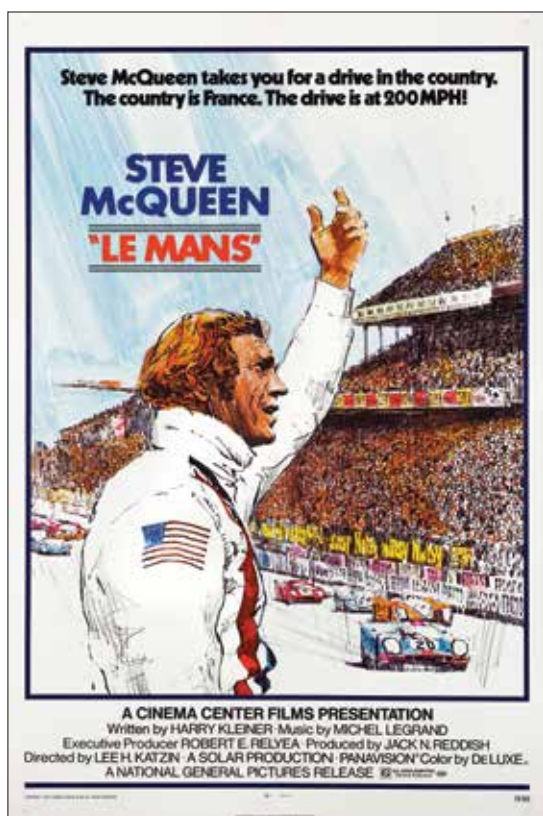


1511. BUTCH CASSIDY AND THE SUNDANCE KID POLISH 1-SHEET POSTER FEATURING ARTWORK BY PAGOWSKI. (TCF, 1969/R-1983) Vintage original Polish 27 x 37 in. 1-sheet poster. With graphic portraits by famed Polish poster artist Andrzej Pagowski. With original folds and some central creasing. In overall vintage good condition. \$200 - \$300

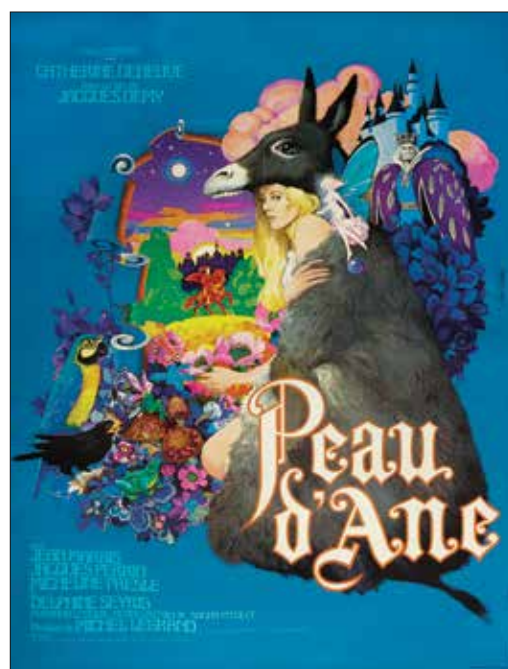


1514. THE THOMAS CROWN AFFAIR JAPANESE "B3" POSTER WITH STEVE MCQUEEN. (UA, 1968) Japanese 14.25 x 20.25 in. 'B3' poster. Linen-backed, in vintage very fine condition. \$300 - \$500

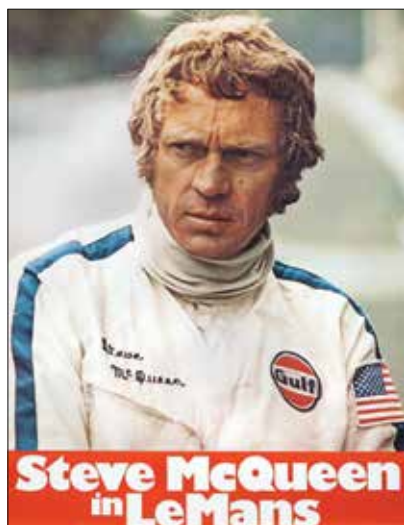




1515. STEVE McQUEEN  
1-SHEET POSTER  
FOR *LE MANS*.  
(Solar Prod., 1971)  
Vintage U.S. 27  
x 47 in. 1-sheet  
poster. Linen-  
backed with gentle  
restoration to folds.  
Vintage fine condi-  
tion. \$600 - \$800



1518. *PEAU D'ANE (DONKEY SKIN)* FRENCH GRANDE POSTER FOR JACQUES DEMY FILM. (Marianne Films, 1970) Vintage French approx. 47 x 63 in. 1-panel poster. Linen-backed with minimal retouching. In vintage very good to fine condition. \$300 - \$400



1516. *LE MANS*  
GERMAN 1-SHEET  
POSTER. (Solar Prod.,  
1971) Vintage original  
23.5 x 30 in. German  
"A-1" movie poster.  
Exhibiting some edge  
wear on the upper right  
side of the poster. In  
overall, vintage very  
good condition.  
\$200 - \$400



1519. *A CLOCKWORK ORANGE* FRENCH GRANDE REISSUE POSTER. (Warner Bros., 1972/R-1981) French 45 x 62 in. 1-panel reissue poster. Normal folds, in very fine condition. \$200 - \$300



1517. *TRISTANA*  
CZECH A3 SIZE  
POSTER. (Época  
Films, 1967)  
Vintage Czech  
11.6 x 16.5 in.  
"A3" poster.  
Linen-backed. In  
very fine condi-  
tion. \$200 - \$300



1520. DIRECTOR STANLEY KUBRICK (2) COMPLETE LOBBY CARD SETS FOR *CLOCKWORK ORANGE* (8) AND *BARRY LYNDON* (SPECIAL UK SET OF 25). (Warner Bros., 1972/1975) Complete (2) lobby card sets for Stanley Kubrick's finest work: (8) *Clockwork Orange* lobby cards for the 'R' rated release, plus (25) *Barry Lyndon* special deluxe lobby cards in original printed sleeve. Fine to very fine condition overall. \$300 - \$500





1521. *THE BOYFRIEND* POLISH "A1" POSTER BY EROL. (Russflick, 1971) Vintage Polish "A1" 23 x 33 in. poster. Exhibiting very minor handling. Very good to fine condition. \$200 - \$300



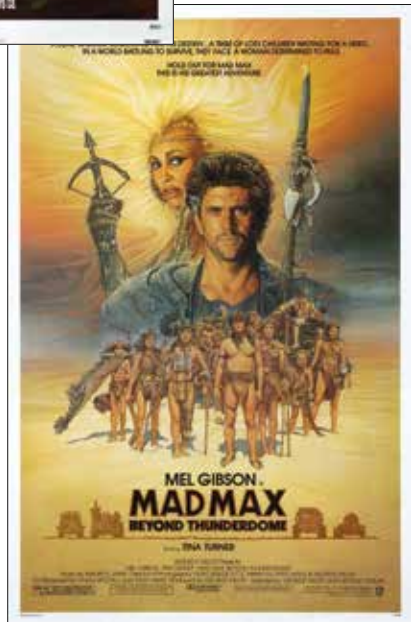
1524. *MAD MAX (2)* ORIGINAL 1-SHEET POSTERS. (American Intl', 1979/Warner Bros., 1985) Vintage original (2) 27 x 40 in. *Mad Max* movie posters including (1) *Mad Max* poster folded as issued and (1) *Mad Max Beyond Thunderdome* poster rolled never folded. Both posters remain in vintage very good to fine condition. \$300 - \$600



1522. *THE GODFATHER* JAPANESE "B3" POSTER. (Paramount, 1972) Japanese 14.25 x 20.25 in. "B3" poster. Linen-backed, in vintage very fine condition. \$300 - \$500

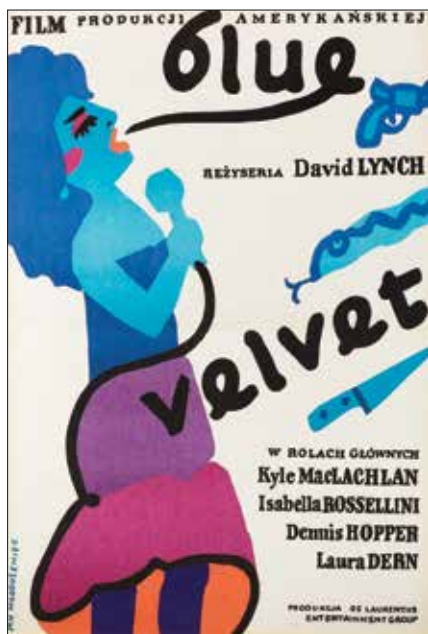


1523. *MEDUSA* ITALIAN 2-PANEL POSTER. (Roubanis, 1973) Italian 55 x 78 in. 2-panel poster. Folded as issued. Exhibiting some edge wear and chipping. Minor separation in corners and folds. Overall vivid color. In vintage, good condition. \$200 - \$300

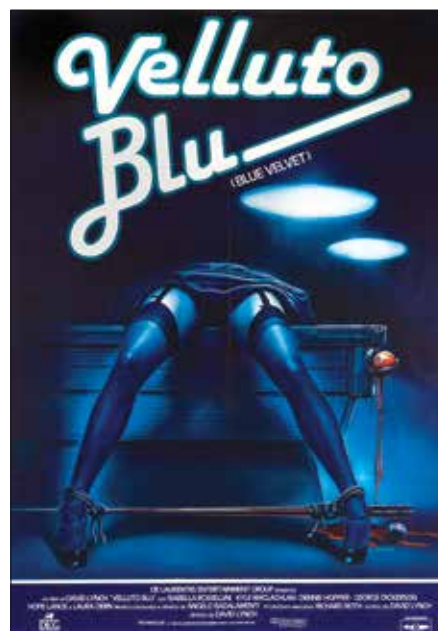


1525. *GHOSTBUSTERS* 1-SHEET POSTER. (Columbia, 1984) Vintage U.S. 27 x 41 in. poster for *Ghostbusters*. Virtually unhandled. In very fine condition. \$200 - \$300

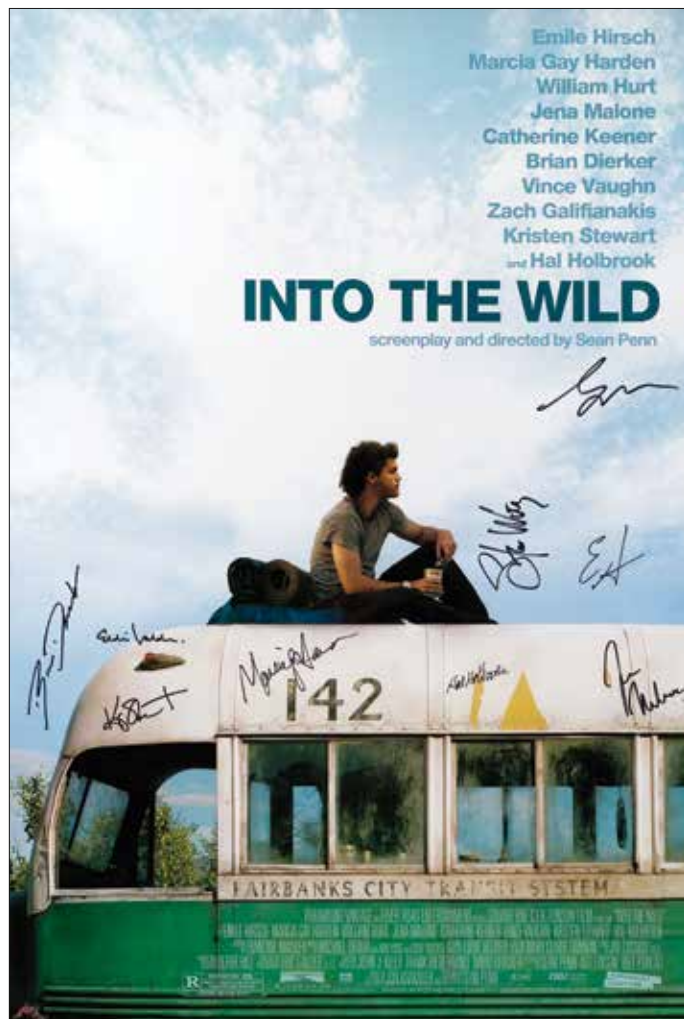




1526. **BLUE VELVET** POLISH 1-SHEET POSTER. (De Laurentiis, 1986) Original vintage Polish 26.5 x 38.5 in. B1 1-sheet poster. Folded in half, as issued. With very little handling or age. In vintage fine condition. \$200 - \$300



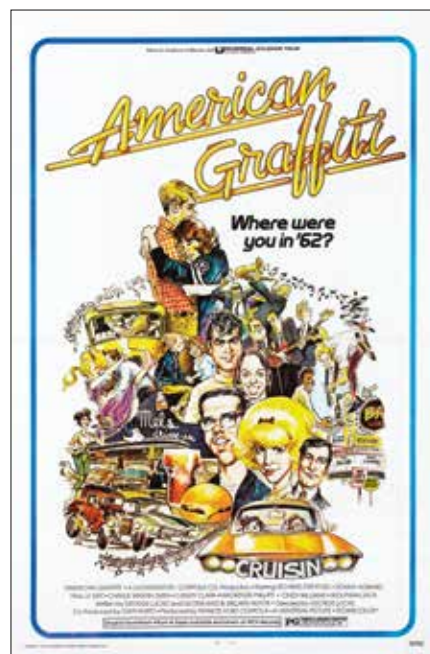
1528. **BLUE VELVET** ITALIAN 1-PANEL POSTER. (De Laurentiis, 1986) Vintage Italian 39 x 55 in. 1-panel poster. Folded as issued. Overall vivid color in vintage, fine to very fine condition. \$200 - \$300



1527. **INTO THE WILD** CAST SIGNED POSTER. (Paramount, 2007) Original 27 x 40 in. 1-sheet poster signed in black ink by cast members including: Sean Penn, Emile Hirsch, Marsha Gay Harden, Jena Malone, Brian Dierker, Kristin Stewart, Hal Holbrook, and musician Eddie Vedder. With very slight handling. In very good to fine condition. \$400 - \$600



1529. **THX-1138** UNCOMMON 1-SHEET POSTER FOR GEORGE LUCAS' 1ST FILM. (Warner Bros., 1971) Vintage 27 x 41 in. 1-sheet poster. Normal folds. Minimal handling. In vintage fine condition. \$200 - \$300



1530. **AMERICAN GRAFFITI** VINTAGE 1-SHEET POSTER. (Universal, 1973) Vintage 27 x 41 in. 1-sheet poster. Normal folds. Virtually unhandled and in very fine condition. \$200 - \$300



# American Graffiti



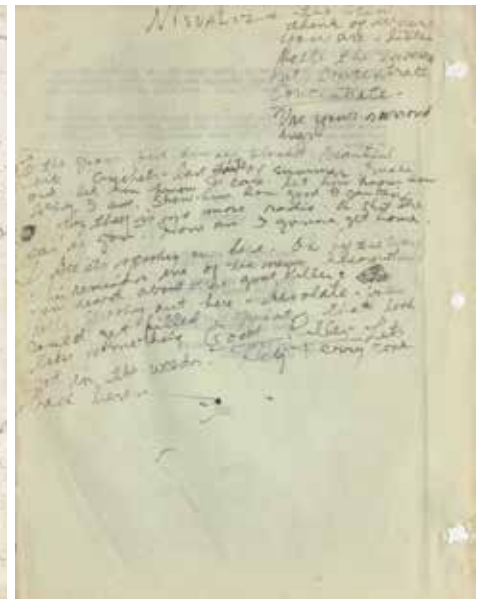
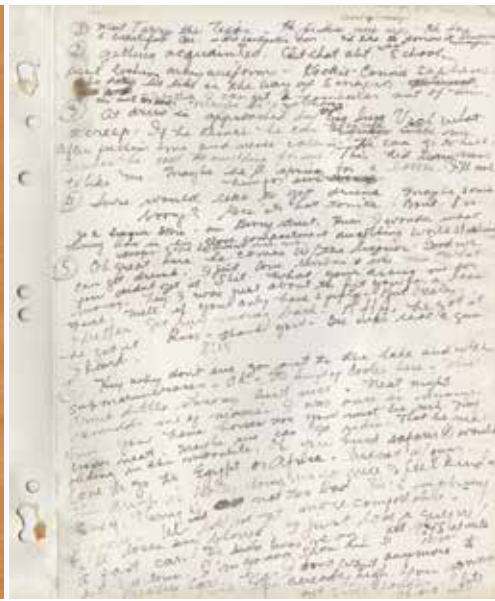
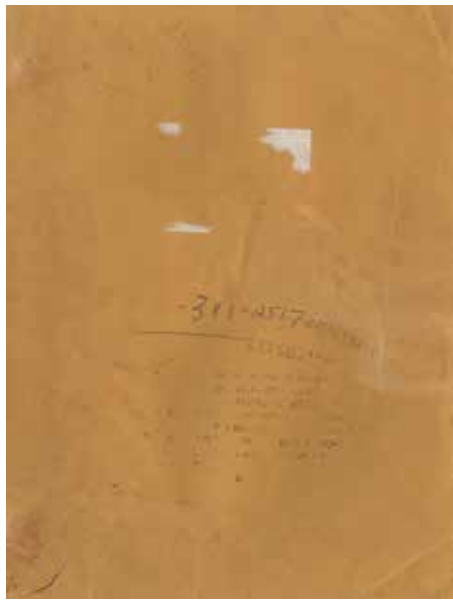


**1531. RON HOWARD "STEVE'S" ORIGINAL SCREEN-USED CUSTOM 1958 CHEVROLET IMPALA FROM *AMERICAN GRAFFITI*. (Universal, 1973)**

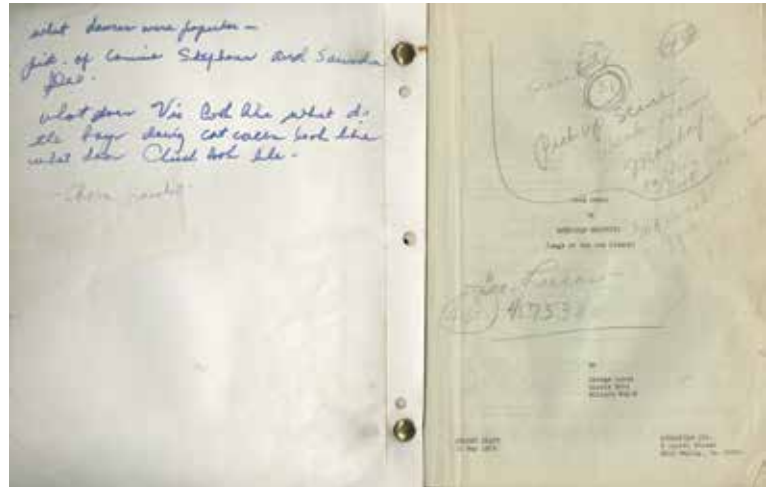
Considered to be one of the most famous cars in American cinema history, this is the one and only Chevrolet 1958 Impala Sport Coupe custom fabricated for the 1973 multi-Academy Award-nominated classic, *American Graffiti*. George Lucas' masterful sophomore effort *American Graffiti* resonated with audiences and critics alike. Innovative in structure and at times both funny and poignant, this coming of age story remains a classic today. Named by the American Film Institute as one of the top 100 films of all time, *American Graffiti* featured a cast of then up-and-coming actors most notably Ron Howard (as Steve Bolander), Richard Dreyfus, Paul Le Mat, Charles Martin Smith and Harrison Ford, offering a nostalgic look at California's youth car culture during the early 1960s. The film featured everything to do with classic (vintage) car culture, from drive-ins to drag races, making the cars' performances as memorable as the actors'.

The famous Impala (the only one built for and used in the movie) with the custom tuck-and-roll interior, was owned by character Steve Bolander (played by a young 19-year old Ron Howard) but seen throughout the movie being driven by "The Toad" (Charles Martin Smith). Terry "The Toad" was a Vespa kind of guy until his friend Steve Bolander hands over the keys to his '58 Impala, embarking Toad on an evening of personal amusement joined by Debbie Dunham (played by the film's Academy Award-nominated Candy Clark) fulfilling all of his dreams resulting in some of most noteworthy moments in the film. The Impala exemplified new possibilities. The car has been preserved and remained in the hands of its current private owner since 1973, purchased through an ad posted in *The San Francisco Chronicle* by George Lucas' Transportation Captain Henry Travers. The car features the original studio white paint with red trim, as well as the original studio-customized red and white tuck and roll upholstery from the film and original wheels. The car is powered by a 348 cubic inch high-performance Chevrolet Tri-Power V-8 mated to a Turbo 400 automatic transmission (the original Saginaw 3-speed manual transmission used in the film comes with the car). Car remains in vintage screen used condition. Comes with the original California DMV validated registration card issued to Lucas Film LTD in Mill Valley, CA. This is the first time in 42 years the car is available for sale to the public. **\$800,000 - \$1,200,000**





**1532. CANDY CLARK'S PERSONAL HAND ANNOTATED SHOOTING SCRIPT FOR *AMERICAN GRAFFITI*.** (Universal, 1973) Vintage original studio bound and bradded original 114-page 2nd draft shooting script written by George Lucas, Gloria Katz and Willard Huyck. Dated May 10, 1972. Title page reads, "rock radio is AMERICAN GRAFFITI (saga of the low riders)". This was actress Candy Clark's personal on-set script and it features her parts as "Debbie" underlined as well as copious handwritten, in ink and pencil, directions, questions, costing notes, sketches and dialog additions. Character notes include, "Visualize - the scene. Think of where you are - listen. Feel the environment. Concentrate. Concentrate. Use your surroundings," and "Put down the blanket. Beautiful nite. Crickets. Last nite of summer. Make out. Let him know I care. Let him know how sexy I am. Show him how good I can kiss...", etc. Clark was nominated for an Oscar for "Best Supporting Actress" for her role in the film. Script covers exhibit heavy production handling and soiling with some breached 3-hole punches. All pages present and content in vintage fine condition as used on set. From the collection of actress Candy Clark. **\$6,000 - \$8,000**



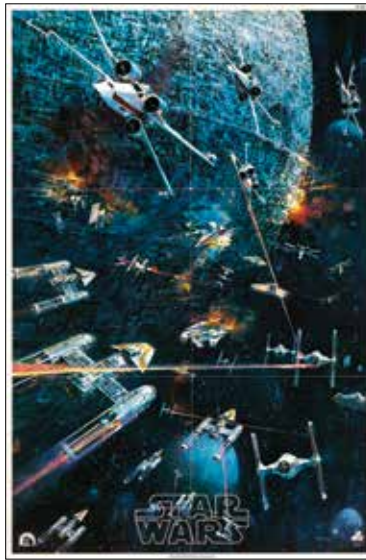
**1533. CANDY CLARK'S PROFIT SHARING INVITATION AND REPORTS FOR *AMERICAN GRAFFITI* SIGNED BY GEORGE LUCAS AND GARY KURTZ.** (Universal, 1973) Collection of (12) documents including (1) profit sharing invitation stating, in part: "We want to take this opportunity to thank you formally for the effort, energy, and tremendous talent you brought to your portrayal of 'Debbie' in American Graffiti...as additional thanks and further compensation for your hard work, we would like you to share with us in the receipts of the picture as indicated in the enclosed letter...", (1) Gary Kurtz signed correspondence on Lucasfilm letterhead, and other residual and earnings statements for the film. All in vintage fine condition. From the collection of actress Candy Clark. **\$200 - \$300**



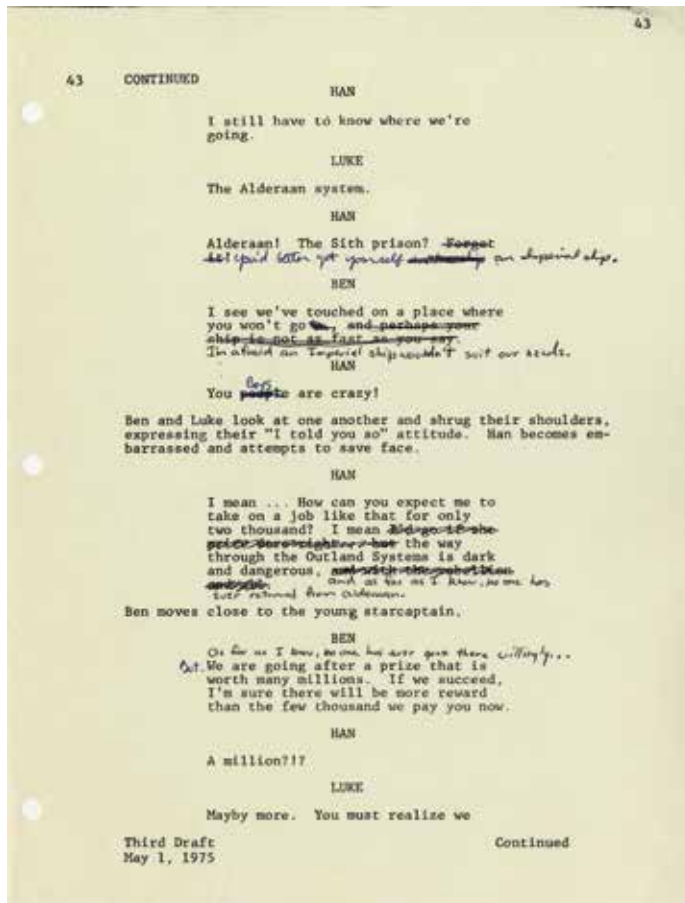
**1534. CANDY CLARK'S 1974 ACADEMY AWARD INVITATION AND CONGRATULATORY LETTER FROM FRANCIS FORD COPPOLA.** (Universal, 1973) Vintage personal 6.25 x 4.5 in. 1974 Academy Award invitation card for nominee Candy Clark. With Oscar statuette graphic on the front and event details on the interior. Includes a protocol sheet, seating chart for the Dorothy Chandler Pavilion, "Supporting Actress" RSVP card for 2 (Clark attended with Jeff Bridges), NBC sponsorship card, PR rules sheet. Includes a congratulatory note from casting director Fred Roos who sent along another handwritten note on Sherry-Netherland hotel stationery from Francis Ford Coppola, which reads, "Dear Candy, little did you think when I did your first screen test it would lead to this. Congratulations! Love, Francis". All in vintage fine condition. From the collection of actress Candy Clark. **\$200 - \$300**



**1535. STAR WARS "LUKE SKYWALKER CORP" #1 POSTER.** (TCF, 1977) The first poster ever issued for *Star Wars*. Measuring 20 x 29 in. Never issued to theatres. Designed by comic artist Howard Chaykin to be sold at San Diego ComicCon and WorldCon in Kansas City. Issued in 1976 and featuring an early *Star Wars* text logo designed by Ralph McQuarrie. The bottom of poster reads: "Poster 1 / 1st Edition Artist: Howard Chaykin Luke Skywalker ©The Star Wars Corporation 1976" Among the rarest of rare *Star Wars* posters. Rolled. In fine condition. **\$1,000 - \$1,500**



**1536. STAR WARS: EPISODE IV- A NEW HOPE SOUNDTRACK PROMOTIONAL POSTER.** (TCF, 1977) Vintage original 22 x 33 in. limited fold out promotional poster found in the *Star Wars* record album packaging. Artwork by famed *Star Wars* illustrator John Berkey. Folded as issued to fit inside the album cover. With pinholes in corners, not affecting the artwork. In vintage very good condition. **\$200 - \$300**



**1538. STAR WARS: EPISODE IV- A NEW HOPE VINTAGE ORIGINAL 3RD DRAFT SCRIPT PAGE WITH HANDWRITTEN ANNOTATIONS BY GEORGE LUCAS.** (TCF 1977) This extraordinary 8.5 x 11 in. 3-hole punched page comes from an early draft of the script, during its "work in progress" stage. Dated May 1, 1975. During the development of the story, George Lucas would have his latest version of the script typed up and stapled together, adding newly altered pages as they changed. By the time of the 3rd draft, the script was beginning to take shape and resemble the story audiences have come to know so well today. During these early stages, George Lucas would talk the story through with his colleagues including Gloria Katz, Willard Huyck and Gary Kurtz, then incorporate suggested changes into the next draft. This page is part of that process, frozen in time, and is where the success of the film first began. The handwriting, in black and blue ink, on the page has been verified as George Lucas'. *Provenance:* From the collection of Gary Kurtz, Profiles in History - Auction 22 - July 29, 2005 - Lot 135. **\$4,000 - \$6,000**

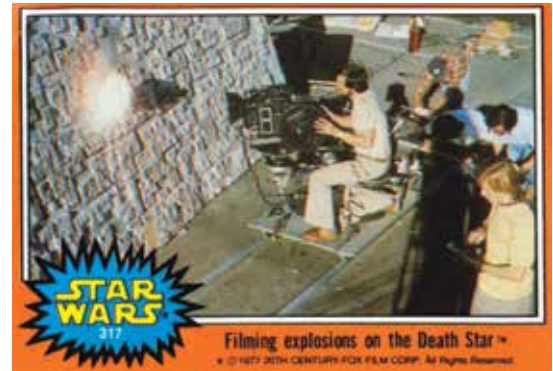
Lot 1537 has been withdrawn.





**1539. *STAR WARS: EPISODE IV - A NEW HOPE* SCREEN WORN "REBEL GUARD" JACKET.** (TCF, 1977) Originating from the world famous Angels Costumiers, this vintage original ceremonial Rebel Guard uniform jacket is constructed of heavy green wool with chocolate satin lining, buttoned fabric epaulets, two hip flap pockets with ornamental buttoned fabric loops above, and concealed snap front closure. Seen at the ceremony when Princess Leia awards Han Solo, Luke Skywalker and Chewbacca with their medals. In vintage fine condition. **\$4,000 - \$6,000**

**1540. *STAR WARS: EPISODE IV - A NEW HOPE* "R2-D2" EYE COMPONENTS.** (TCF, 1977) Vintage original (2) mechanical eye components for the endearing droid R2-D2. Consisting of (1) 3.5 in round heavy vacuum formed plastic dark-tinted domed lens that forms the central "eye" of the iconic droid and (1) 3 x 3.25 in. iris mechanism constructed of a 2-piece tooled aluminum vented orb attached to a mobile ball-joint stem with cast resin threaded fitting at the front containing a clear half-marble to diffuse and emit light from a source in the rear of it. In production used very good condition. **\$3,000 - \$5,000**



**1541. RICHARD EDLUND COMPLETE ROLLING CAMERA DOLLY USED FOR FILMING *STAR WARS: EPISODE IV - A NEW HOPE*.** (TCF, 1977) Academy Award-winner Richard Edlund's personal and beloved cast aluminum camera dolly, "No. 505" made by the Raby Manufacturing Co., Hollywood, CA and used by Edlund during the filming of *Star Wars*, *The Empire Strikes Back*, *Raiders of the Lost Ark*, *Poltergeist*, *Return of the Jedi*, *Ghostbusters*, *2010*, *Fright Night*, *Poltergeist II*, *Big Trouble in Little China*, *Master of the Universe*, *Die Hard*, *Solar Crisis*, *Alien 3*, *Batman Returns*, *Cliffhanger*, *True Lies*, *Species* and *Air Force One*. In fact, most of Boss Film's visual effects feature productions and TV shows (including the original 1978 *Battlestar Galactica* three-part miniseries) were filmed using this dolly and many pictures of it appear in Cinefex and the American Cinematographer Magazine. It features two wooden seats, two removable platforms for standing, a tiller at the rear for push/pull steering, and screw-down feet to lock it off. One lever raises and lowers the large camera boom, and another rotates the entire boom assembly with operator on board. The dolly is in original unmodified condition, fully functional and easy to roll and maneuver by one person. The boom is spring loaded, and if one were to sit on the camera mount they could be easily raised and lowered. This type of camera dolly was a staple of film production in the late 1930s up to the 1970s, and was perfect for positioning and moving heavy VistaVision and 65mm visual effects cameras. Measures approx. 66 in. long x 44 in. wide. Comes with LOA from Richard Edlund. **\$6,000 - \$8,000**





**1542. MITCHELL VISTA VISION HIGH SPEED #1 (VVHS1) USED ON *STAR WARS*.**

Quite possibly the most influential and important motion picture camera in history, VistaVision High Speed #1's first project started with one of Hollywood's grandest illusions: the parting of the Red Sea in Cecil B. DeMille's *The Ten Commandments* (1956) (only two Mitchell VistaVision High Speed cameras were ever made). When 20th Century Fox was faced with the visual effects challenges of *Star Wars*, the experts concurred that the VistaVision process was the best system available. Having not been properly maintained for over ten years, Paramount sent a large shipment of cameras for the visual effects team to sort through, of which VVHS1 played a very important part. George Lucas tasked Richard Edlund and his future-ILM effects wizards to use VVHS1 to photograph a great number of high-speed miniature effects shots, including the explosion of the Death Star, according to their own camera reports. Measures 31 in. long x 17 in. tall x 18 in. wide. Accompanied with original Mitchell geared head, original case (and spare VVHS2 case), lens shade kit with case, (2) 2,000-ft. magazines sets, external viewfinder with case, high speed motor in original case, backup high speed motor with original case, VistaVision studio power unit with original case and an additional original case with accessories. This camera started the VistaVision renaissance for using its unique capabilities for special effects that continued for two decades. It is difficult to argue that the real *magic* behind *Star Wars* is the groundbreaking visual effects which revolutionized the filmmaking process ever since. Comes with a letter of provenance from Roy H. Wagner, ASC. **\$60,000 - \$80,000**



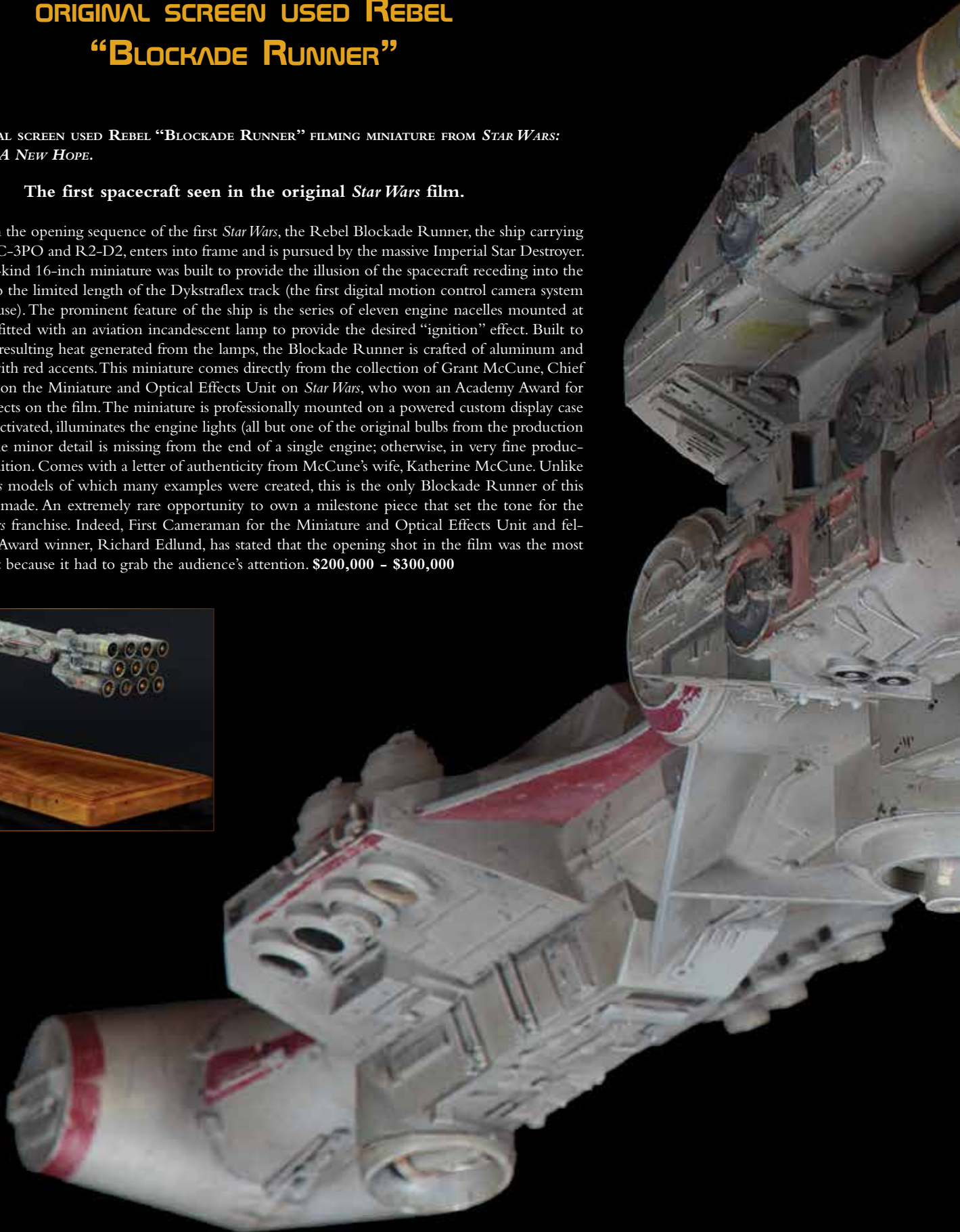


## ORIGINAL SCREEN USED REBEL “BLOCKADE RUNNER”

**1543. ORIGINAL SCREEN USED REBEL “BLOCKADE RUNNER” FILMING MINIATURE FROM *STAR WARS: EPISODE IV – A NEW HOPE*.**

**The first spacecraft seen in the original *Star Wars* film.**

(TCF, 1977) In the opening sequence of the first *Star Wars*, the Rebel Blockade Runner, the ship carrying Princess Leia, C-3PO and R2-D2, enters into frame and is pursued by the massive Imperial Star Destroyer. This one-of-a-kind 16-inch miniature was built to provide the illusion of the spacecraft receding into the distance due to the limited length of the Dykstraflex track (the first digital motion control camera system ever put into use). The prominent feature of the ship is the series of eleven engine nacelles mounted at the rear, each fitted with an aviation incandescent lamp to provide the desired “ignition” effect. Built to withstand the resulting heat generated from the lamps, the Blockade Runner is crafted of aluminum and painted gray with red accents. This miniature comes directly from the collection of Grant McCune, Chief Model Maker on the Miniature and Optical Effects Unit on *Star Wars*, who won an Academy Award for Best Visual Effects on the film. The miniature is professionally mounted on a powered custom display case which, when activated, illuminates the engine lights (all but one of the original bulbs from the production still work). One minor detail is missing from the end of a single engine; otherwise, in very fine production used condition. Comes with a letter of authenticity from McCune’s wife, Katherine McCune. Unlike other *Star Wars* models of which many examples were created, this is the only Blockade Runner of this scale that was made. An extremely rare opportunity to own a milestone piece that set the tone for the entire *Star Wars* franchise. Indeed, First Cameraman for the Miniature and Optical Effects Unit and fellow Academy Award winner, Richard Edlund, has stated that the opening shot in the film was the most important shot because it had to grab the audience’s attention. **\$200,000 - \$300,000**











**1544. ORIGINAL SCREEN USED “REBEL FLEET TROOPER” HELMET FROM *STAR WARS: EPISODE IV - A NEW HOPE* (TCF, 1977)** One of the iconic, signature helmets worn by the Rebel Fleet Troopers in the first *Star Wars* film. Designed by John Mollo, who won the Academy Award for Best Costume Design for the film, the vacuum-formed plastic helmet has a long plastic plate attached to the back and an opaque gray visor plate attached to the front. A simulated receiver with steel aerial antenna is attached to the wearer’s left side; a vacuum-formed plastic chin cup fits on a black canvas chinstrap and the interior features petal-shaped foam padding. Its simple yet elegant design is synonymous with the look of the film. Indeed, variations of this design are worn by the Rebel Ground Crew in the hangar sequences and by other members of the Rebel Forces in the closing ceremony sequence. Exceedingly rare, this is the first Rebel Fleet Trooper helmet we have ever encountered and the first of its kind to appear at public auction. **\$150,000 - \$250,000**





**1545. ORIGINAL SCREEN USED “REBEL FLEET TROOPER” TUNIC FROM *STAR WARS: EPISODE IV - A NEW HOPE*.** (TCF, 1977) An incredibly rare original Rebel Fleet Trooper tunic worn in the first groundbreaking *Star Wars* film. Designed by John Mollo, who won the Academy Award for Best Costume Design for the film, the cavalry style long sleeved tunic consists of a blue-gray, light woolen bib shirt with snap closure, worn primarily under vests. Originally sourced from legendary Angels Costumiers and retaining the original Bermans & Nathans bias label on the interior collar. This is first Rebel Trooper tunic we have encountered and remains the only known example to appear at public auction. With a few very small, barely noticeable blemishes to fabric. In vintage, production used very fine condition. **\$25,000 - \$35,000**





**1546. STAR WARS: EPISODE IV - A NEW HOPE PETER CUSHING "GRAND MOFF TARKIN" PROTOTYPE CLOAK CAPE.** (TCF, 1977), Vintage production made floor-length cloak cape constructed of shark-gray wool with collar, and hook and eye and ribbon tied closure. Unlined. Custom made by "Bermans & Nathans" of the same material as the final screen used costume and intended for wear by Peter Cushing as "Tarkin" but ultimately not used. In vintage very fine condition. Accompanied by a COA hand signed by the head of Angels Costumiers, Tim Angel.  
**\$3,000 - \$5,000**



**1547. STAR WARS: EPISODE V - THE EMPIRE STRIKES BACK 1-SHEET POSTER "STYLE B".** (TCF, 1980) Vintage 27 x 41 in. "Style B" 1-sheet poster. Rolled, never folded. Classic artwork by Tom Jung. In vintage fine condition. **\$200 - \$300**



**1548. "DARTH VADER" AND "OBI-WAN KENOBI" HAND-COLORED PRODUCTION XEROX COSTUME DESIGNS BY JOHN MOLLO FOR STAR WARS: EPISODE V - THE EMPIRE STRIKES BACK.** (TCF, 1980) Set of (2) costume design sketches on 8.26 x 11.6 in. 2-hole punched paper including (1) Darth Vader with lightsaber and (1) cloaked Obi-Wan Kenobi. Hand-colored in ink and pastels by the artist on Xerox copies of original sketches. Used as reference during the production of the film at Elstree Studios, England. The designs were later donated by John Mollo to a 1987 *Star Wars* UK Convention and were sourced from the event's organizer. Signed in lower right corner beneath art by John Mollo who won the Academy Award for his innovative costumes for the original *Star Wars: Episode IV - A New Hope*. Minor handling. In fine condition. **\$3,000 - \$5,000**



**1549. JOHN MOLLO (3) HAND-COLORED PRODUCTION XEROX COSTUME DESIGNS INCLUDING "IMPERIAL SNOWWALKER PILOT", "GENERAL VEERS" AND "IMPERIAL GUARD" FOR STAR WARS: EPISODE V - THE EMPIRE STRIKES BACK.** (TCF, 1980) Collection of (3) costume design sketches on 8.26 x 11.6 in. 2-hole punch paper including (1) "Imperial Snowwalker Pilot", (1) "General Veers", and (1) "Imperial Guard". Hand-colored in ink and pastels by the artist on Xerox copies of original sketches. Used as reference during the production of the film at Elstree Studios, England. The designs were later donated by John Mollo to a 1987 *Star Wars* UK Convention and were sourced from the event's organizer. By John Mollo who won the Academy Award for his innovative costumes for the original *Star Wars: Episode IV - A New Hope*. Minor handling. In fine condition. **\$1,000 - \$1,500**





**1550. STAR WARS: EPISODE V - THE EMPIRE STRIKES BACK PRODUCTION MADE PROTOTYPE "DARTH VADER" HELMET.** (TCE, 1980) A production made Darth Vader helmet made between the production of *Star Wars: Episode IV - A New Hope* (1977) and *The Empire Strikes Back*. The Helmet is believed to be a transitional test production piece, with production tells of both the *A New Hope* and *Empire* screen used helmets. Constructed of fiberglass, the chin on the faceplate still features the small triangular cut out, unique to the *A New Hope* helmet yet the dome to face plate male/female attachment ring is of *Empire* style. The inside is unfinished, with no padding apart from a loose section of foam, although the inner cross grills and eye lenses are correct to the screen used versions. The outer dome's edge is thinner in width to the final screen used versions. These cosmetic differences compound that it was not intended for screen use by the production but nonetheless it would have played a significant and important role in the developmental progression of Darth Vader's helmet. **\$30,000 - \$50,000**



**1551. STAR WARS "RIDGEBACK" STORMTROOPER HELMET.** (TCF, 1980) A vintage period Stormtrooper Helmet constructed by Shepperton Design Studios, who fabricated many of the helmets for production use in *Star Wars: Episode IV – A New Hope*, including the Stormtroopers. Initially it was presumed that this variation of Stormtrooper helmet was a prototype manufactured before the final screen used versions in *A New Hope*, but it is now widely accepted that a handful of such helmets were made between 1977-1979. The key differences with this helmet to the screen used versions are its three-piece design and serrated neck. **\$10,000 - \$15,000**



**1552. STAR WARS: EPISODE V - THE EMPIRE STRIKES BACK LARGE-FORMAT "STYLE A" GICLÉE SIGNED BY ROGER KASTELL.** (TCF, 1980) Custom 24 x 30 in. stretched canvas on wood frame giclée of the iconic poster art from *Star Wars: Episode V - The Empire Strikes Back*. The dramatic print has been signed in the lower right corner by the artist, "Roger Kastell". In very fine condition. **\$2,000 - \$3,000**





1553. "C-3PO" OSCAR PRESENTED TO BRIAN JOHNSON BY ILM FOR HIS WORK ON *STAR WARS: EPISODE V - THE EMPIRE STRIKES BACK*. (TCF, 1980) Vintage approx. 13 in. tall Industrial Light and Magic in-house created C3PO "Oscar-style" statuette presented by chief model maker Lorne Peterson to departing special visual effects wizard Brian Johnson. The hollow-cast resin, gold-painted figure stands on a 6 in. round silver painted base that has been signed by (30+) ILM crewmembers including Joe Johnston, Richard Edlund, Ken Ralston, Dennis Muren, Selwyn Eddy III, Michael McAlister, Warren Franklin, Laurie Vermont, Lorne Peterson, Steve Gawley, Tom St. Armand, Samuel Comstock, Conrad Buff, Howard Stein, Mike Mackenzie, Ed Jones, Duncan Meyers, Ed Breed, Ed Hirsh., Patrick Fitzsimmons, Robert Finley, Jr., Patricia Blau, Laura Kaysen, and Chrissie England. On the top of the base, around the robot's feet is handwritten, "In appreciation Brian Johnson 'Empire Strikes Back' ILM 1981". Comes with a signed LOA by Brian Johnson. Slight cracking in the plastic where the feet mount to the base; overall, in vintage very good condition. **\$15,000 - \$20,000**



1554. MASSIVE ARCHIVE OF VINTAGE (425+) COLOR PUBLICITY SLIDES OF *STAR WARS: EPISODE V - THE EMPIRE STRIKES BACK* AND (20+) FROM *STAR WARS: EPISODE IV- A NEW HOPE*. (TCF, 1980) Vintage (425+) 2 x 2 in. master press and publicity color transparency slides containing images from key sequences in the film. Assembled in 24-sleeves bound in a vintage 2-ring 10 x 13.75 in. *Star Wars: The Empire Strikes Back* binder. Including images from the film and poster art. Also includes (20+) slides *Star Wars: Episode IV- A New Hope*. Only a handful of these master sets were ever issued by Lucasfilm/Fox, one set for each continent, this one being for Australia. In vintage fine condition. **\$4,000 - \$6,000**



1555. *STAR WARS: EPISODE V - THE EMPIRE STRIKES BACK* "STAR DESTROYER" PRODUCTION MINI-MARKER. (TCF, 1980) Vintage original 3.5 x 5 in. printed paper "Kerner Company" mini FX marker with handwritten details. The card was used as a small practical clapperboard in green screen special effects sequences involving miniatures and other models, in this case, the "Star Destroyer" in the escape from Hoth sequence. The card reads, "Roll No. S-0598, Date 14 Sept. 79, Scene 58, Sequence Hoth Esc/Space, Take No 2, Engines, Element Star Destroyer #1. With one central fold. In vintage production used fine condition. **\$600 - \$800**



1556. *STAR WARS: EPISODE VI - RETURN OF THE JEDI* 1-SHEET POSTER "STYLE B". (TCF, 1983) Vintage 27 x 41 in. "Style B" 1-sheet poster. Artwork by Kazuhiko Sano. Exhibiting some wrinkling. In vintage very good condition. **\$200 - \$300**



1557. CARRIE FISHER "PRINCESS LEIA" AND "JABBA THE HUTT" CONCEPT SKETCH BY ROGER KASTEL FOR *STAR WARS: EPISODE VI - RETURN OF THE JEDI*. (TCF, 1983) Vintage original concept sketch accomplished in pencil and gouache on 10.9 x 14 in. artists' illustration board. Signed in lower right of art "Kastel". Accompanied by an LOA from the artist. In vintage fine condition. **\$2,000 - \$3,000**





**1558. CARRIE FISHER "SLAVE LEIA" COSTUME COLLECTION AND DISPLAY FROM *STAR WARS: EPISODE VI - RETURN OF THE JEDI*. (TCF, 1983)** Without question, Carrie Fisher's "Slave Leia" costume is among the most memorable in the *Star Wars* franchise. This ensemble represents the most important and complete compilation of original *Star Wars* pieces to have survived production in private hands. The mannequin is dressed in production made elements distinguishable by their flexible, gold-painted red dense-urethane rubber (all fabric parts, as well as the chain, were re-created to match existing photographs). These original flexible pieces were used on set before being returned to the ILM model shop and replaced by altered versions, since several elements had to be resized due to Carrie Fisher's weight loss during shooting. In addition to this collection are all of the one-of-a-kind original wax Masters sculpted by artist Richard Miller. They can be differentiated by their extremely delicate wax fabrication common with jewelry making. Also among them are all of the alternate Slave Leia masters first deemed too complex by George Lucas. They can be seen worn by a model in the included series of (6) rare slides still bearing the original name for the film "Revenge of the Jedi." Also included are several design and paint studies representing the evolution of these costume elements, for instance the front and back bikini plates, as well as the hair piece on the mannequin. Completing the ensemble are a collection of original documents, photos, notes and pencil drawings as well as Carrie Fisher's measurements used to create the masters. The collection comes with a letter of authenticity by Richard Miller the original designer, sculptor, mold maker and painter for the costume and a 30-year veteran of Industrial Light and Magic. **\$80,000 - \$120,000**

WOMENS MEASUREMENT CHART

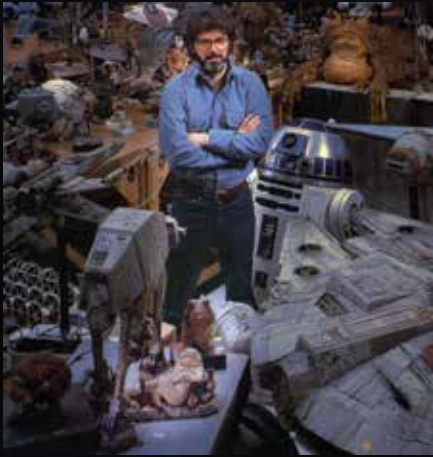
Name Carrie Character \_\_\_\_\_

✓ Height 5'11"  
 ✓ Weight 81  
 Dress 1  
 Blouse 32  
 ✓ Bust 31 1/2  
 Underbust 28"  
 ✓ Waist 23 1/2  
 ✓ Hip 33 3/4  
 Outseam/Inseam 40/31 1/2  
 Underwear \_\_\_\_\_  
 ✓ Shoe 5 1/2  
 ✓ Head 22  
 Glove 6 1/2  
 ✓ Shoulder to Shoulder Across Back 15  
 Wrist 5 1/2  
 Arm-Center Back to wrist(bent) 27 1/2  
 Shoulder to Wrist(bent) \_\_\_\_\_  
 Shoulder to Elbow 12 ✓  
 Elbow to Wrist 9 1/2 ✓  
 Wrist to Finger Tip 7 1/2 ✓  
 Neck 14  
 Neck to Waist Front 14  
 Back 17  
 Front(over bust) 17  
 Waist to Floor 40  
 Underarm to Waist 11  
 Front Neck to Back Neck thru Crotch 53 52  
 Front Waist to Back Waist thru Crotch \_\_\_\_\_  
 Center Back to Floor 55  
 Nipple to Nipple around Back 24 1/2 (27)  
 Waist to Knee \_\_\_\_\_  
 Knee to Floor 19 1/2 19 1/4

boot 2" heel



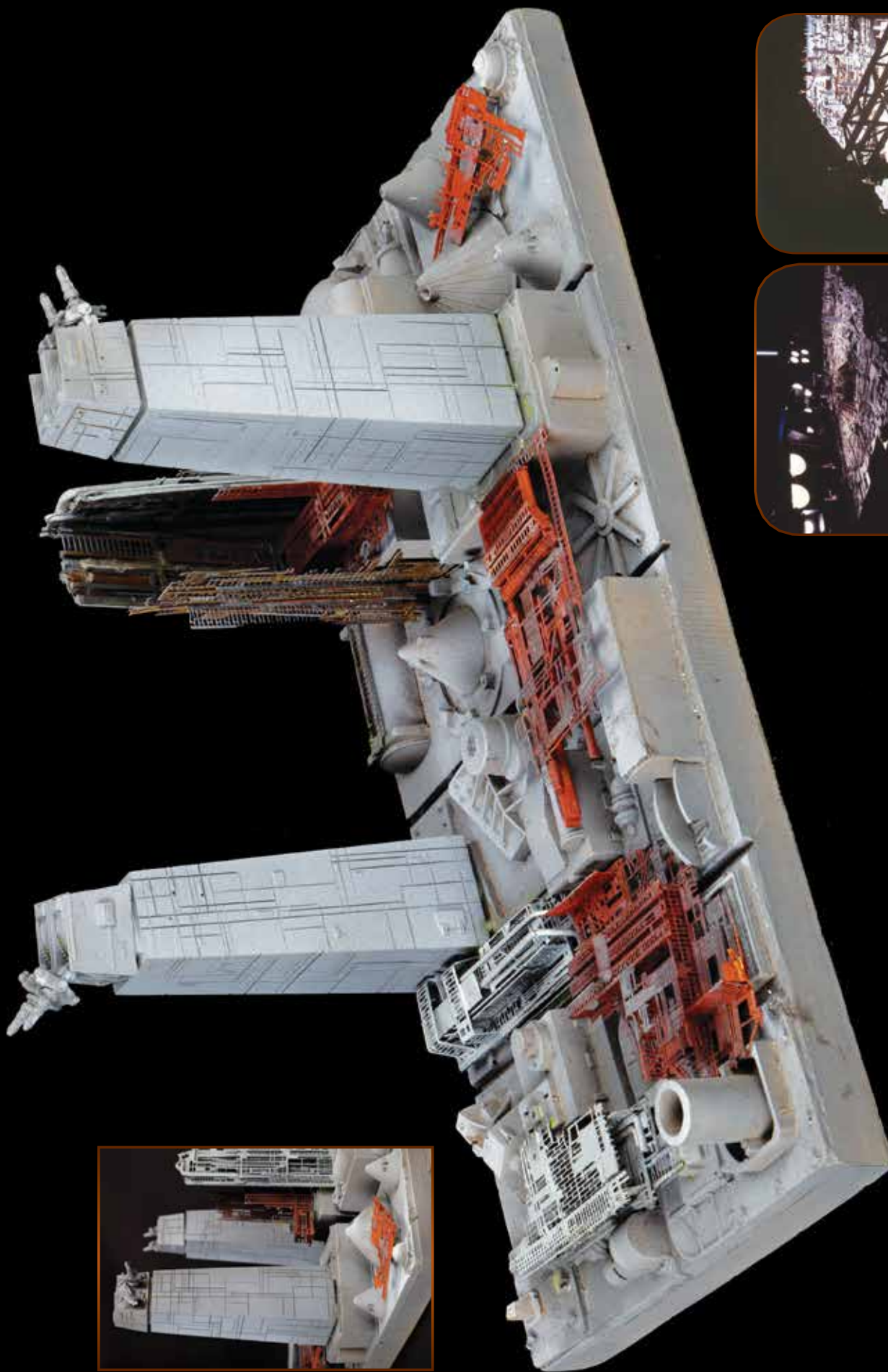




**1559. "JABBA THE HUTT" MAQUETTE FOR *STAR WARS: EPISODE VI - RETURN OF THE JEDI*.** (TCF, 1983) Designed and sculpted by Phil Tippett, this 10 in. x 5 in. x 6 in. maquette is made of resin and hand-painted to detail. It was originally sculpted out of sculpey and then molded to create this painted master to present to George Lucas for design approval. This is the only example of its kind in existence. The original sculpture was destroyed in the molding process and the mold, itself, has long since deteriorated. This piece is featured in the coffee table book *Industrial Light & Magic: The Art of Special Effects* and is shown in front of George Lucas among other *Star Wars* creatures, ships and other pieces (see attached image). It comes from the collection of Academy Award-winning visual effects artist Phil Tippett. **\$12,000 - \$15,000**



**1560. *STAR WARS: EPISODE VI - RETURN OF THE JEDI* ORIGINAL "SARLACC" TOOTH.** (TCF, 1983) Vintage original 17.25 in. long, cast polyfoam tooth. The pointy and ridged tooth has been studio painted in dark rust brown with sandy detail. The Sarlacc in the film inhabits the "Great Pit of Carkoon", a hollow in the sand of the desert planet. The creature resembles an anemone with rows of these sinister teeth protruding from the walls of its gaping maw. In vintage, production used fine condition. **\$400 - \$600**

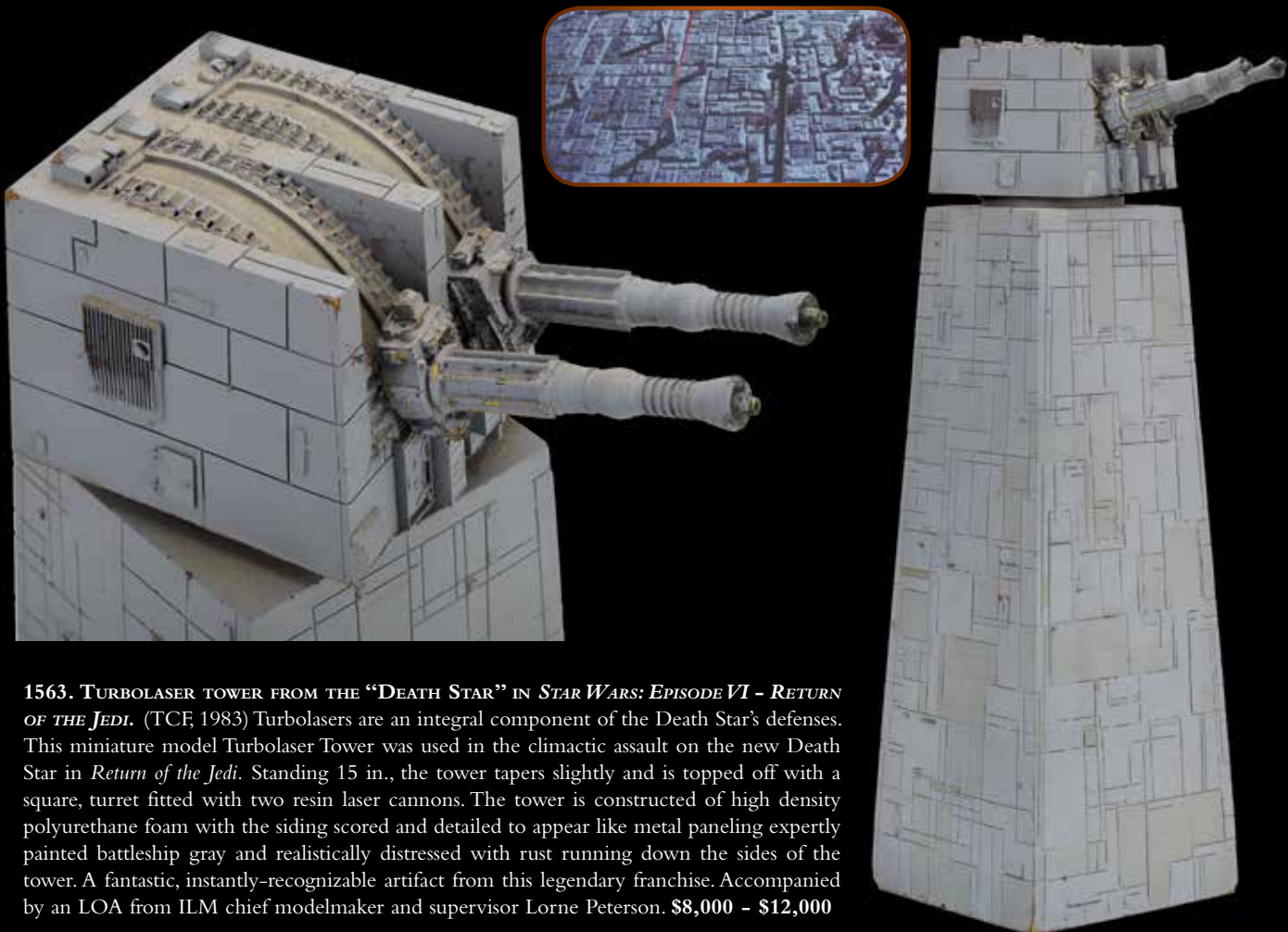


**1561. SECTION OF THE "DEATH STAR" UNDER CONSTRUCTION FROM *STAR WARS: EPISODE VI - RETURN OF THE JEDI*. (TCF, 1983) Vintage original 12.25 x 6 x 6 in. portion of the iconic "Death Star" miniature surface. Built in the ILM model shop and constructed of gray-painted cast resin components and chemically etched delicate brass pieces painted in gray and rust colors. Other areas of the model are made of etched brass and piping glued to the surface to give an "under construction" look. Two instantly recognizable 4.5 in. Turbolaser towers are strategically placed on the set piece. Model sections like these were affixed to the perimeter of the Death Star miniature model surfaces to give forced perspective illusion of mass. This is the first example of its kind that we have encountered. Obtained from a former ILM employee. In vintage very fine condition. \$25,000 - \$35,000**





**1562. STAR WARS: EPISODE 1 - THE PHANTOM MENACE "NABOO BLASTER".** (TCF, 1999) Solid cast resin and resin component prop "Naboo CR-2 Blaster". Measuring 17 x 9 in. the futuristic weapon is modeled on an existing Calico M950/950A pistol with additional space aged knobs, grooves and ridges added. The heavy blaster features a solid 1-piece body with added scopes, metal strap hoops and webbing straps. Studio painted to appear as gunmetal gray and flat black steel with silver metal elements. Exhibiting some scratching to edges and minor paint chipping. The impressive prop remains in production used vintage fine condition. **\$4,000 - \$6,000**



**1563. TURBOLASER TOWER FROM THE "DEATH STAR" IN STAR WARS: EPISODE VI - RETURN OF THE JEDI.** (TCF, 1983) Turbolasers are an integral component of the Death Star's defenses. This miniature model Turbolaser Tower was used in the climactic assault on the new Death Star in *Return of the Jedi*. Standing 15 in., the tower tapers slightly and is topped off with a square, turret fitted with two resin laser cannons. The tower is constructed of high density polyurethane foam with the siding scored and detailed to appear like metal paneling expertly painted battleship gray and realistically distressed with rust running down the sides of the tower. A fantastic, instantly-recognizable artifact from this legendary franchise. Accompanied by an LOA from ILM chief modelmaker and supervisor Lorne Peterson. **\$8,000 - \$12,000**

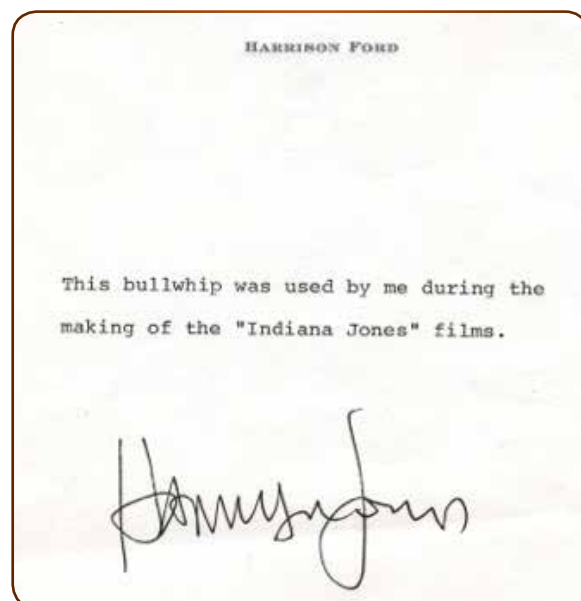


**1566. HARRISON FORD SCREEN USED "INDIANA JONES" SIGNATURE SHIRT FROM *RAIDERS OF THE LOST ARK*.** (Paramount, 1981) Signature khaki-colored long sleeve safari-style shirt custom-made for production by the legendary Western Costume company. Featuring distinctive pleats running from the shoulders to tail and characteristic button front closure, button-down flap breast pockets and fabric epaulets, this is the principal style of shirt worn by "Indy" throughout his exciting exploits in the film. The shirt retains its internal Western Costume bias label with typewritten, "2876-I Harrison Ford" and marked with "Sleeve 34" and "Collar 16". The shirt remains in generally fine condition with some light production staining. This has the distinction of being the first Harrison Ford "Indiana Jones" shirt we have ever handled. **\$40,000 - \$60,000**





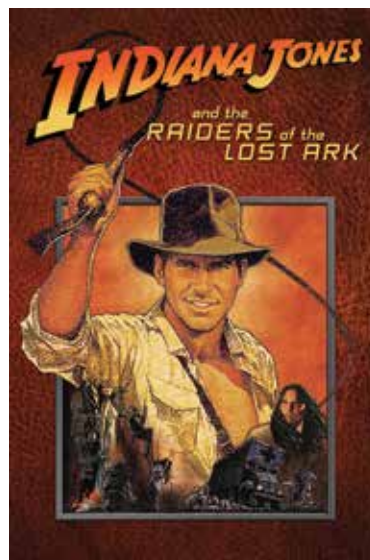
**1567. HARRISON FORD SIGNATURE SCREEN USED "INDIANA JONES" BULLWHIP WITH ACCOMPANYING HARRISON FORD LOA.** (Paramount, 1981/1984/1989) Vintage original iconic bullwhip screen used by Harrison Ford as "Indiana Jones" in the first three installments in the blockbuster franchise. Constructed of hand-woven strands of kangaroo hide wrapped to a solid handle and pommel, the whip measures approx. 106 in. in total length, including the 6 in. leather loop affixed to the back of the handle. Harrison Ford originally donated this whip for a 1990 sale to the Institute of Archeology in London to help raise funds to build a new Centre for Conservation and Museum Science at the University College, London University. Comes with a typed note signed on Harrison Ford letterhead, which reads, "This bullwhip was used by me during the making of the Indiana Jones films." Signed, "Harrison Ford". *Provenance:* Christie's Film and Entertainment December 9, 1999, Sale 8611, Lot 38. **\$100,000 - \$150,000**





**1568. Harrison Ford's signature screen worn "Indiana Jones" fedora from Indiana Jones and the Last Crusade.** (Paramount, 1989) This iconic fur felt fedora was worn by Harrison Ford in his first scene of Indiana Jones and the Last Crusade, in which "Indy" is on the deck of the boat, wrestling for the Cross of Coronado, before walking across the screen and being hit by a surge of water. The water is seen to flatten the top of the hat he is wearing. It's in this "flattened" state that this particular hat was left to dry, after having been washed off Harrison's head during one of the takes. It was retained by a stunt-double who salvaged it from the water tank. The hat's still supple and can be adjusted from the water flattened pose back into the 'hero' pose. The hat is marked in black pen number "7" and has the initials "T.N." handwritten on the inside. It has the blue stamped Herbert Johnson liner (Herbert Johnson is the famed British company that custom-made "Indy's" iconic headwear), but the liner shows evidence of the brown color having run into the white from having been in the water. The liner glue has also come off in a number of areas, again, most likely caused by the effect of the water. The hat is size 7 1/8 U.S. (58 U.K.), and measures approx. 14 in diameter (back to front) and 4 in. from top to bottom. In overall very good condition. Comes with a signed letter of provenance from a credited member of the crew stating, "This hat was specifically worn by Harrison in the water based scenes on board the boat at the start of the film. During filming it was knocked / washed off his head into the water, from where I retrieved it and retained it." **\$30,000 - \$50,000**





**1569. RAIDERS OF THE LOST ARK SMALL CLAPPERBOARD FROM HAWAII LOCATION SHOOT.** (Paramount, 1981) The hinged clapstick is present on top with signature black-and-white interleaved diagonal lines. Measuring approx. 8 x 6.26 in. Imprinted with technical fields and hand painted, "Raiders of the Lost Ark" under clapstick. Below is the chalkboard "slate" used for designating and marking particular scenes and takes. Vestiges of original white chalk and production-applied tape are still present with handwritten, "Cam Roll 50" and at the bottom border tape, "2 3-10-80 Day: Ext." Tape on the verso reads, "2nd Camera: Roll 50 = 2". Interestingly, the date shown, October 3, 1980, was the final day of principal photography on location in Hawaii where Harrison Ford's opening exterior scenes were filmed. In vintage very good condition. **\$6,000 - \$8,000**



**1570. RALPH MCQUARRIE ORIGINAL COPPER ETCHING OF "THE ARK OF THE COVENANT" BIBLE PAGE ILLUSTRATION FROM RAIDERS OF THE LOST ARK.** (Paramount, 1981) Vintage original 13.5 x 9 in. copper plate exquisitely etched by Ralph McQuarrie (of *Star Wars* fame) and used by him to print the famous Bible page illustration depicting the Ark of the Covenant. The illustration serves as the establishing shot in the film when Indy and Brody discuss the Ark and its mysterious powers with intelligence officers.

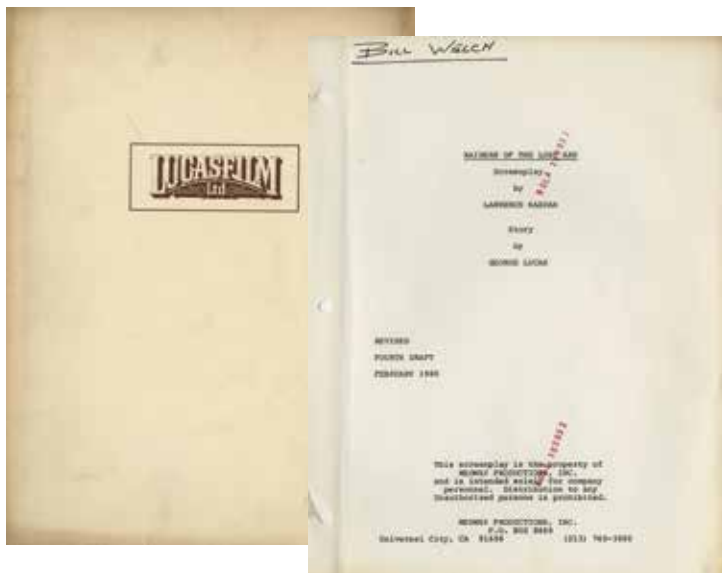
As McQuarrie states in the book *The Art of Ralph McQuarrie: Archives*, "They needed an antique looking image to match the look of an old Bible page they had showing the powers of the Ark of the Covenant. I did a couple of sketches for the design until I arrived at the one that looked best on the page. I took photos of some of the guys at ILM to use as photo reference, I etched a plate and printed it on rice paper to match the paper in the Bible. I mounted the print I made in the Bible, which was coloured with washes by someone else after the fact." This "Power of God" etching was Ralph McQuarrie's sole contribution to *Raiders of the Lost Ark* and is an incredibly rare example of his original artwork. In vintage very fine condition. **\$15,000 - \$20,000**





**1571. HARRISON FORD'S SIGNATURE LEATHER JACKET FROM *INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL*.** (Paramount, 2008)  
The distressed leather jacket was central to the concept Steven Spielberg and George Lucas formulated for their larger-than-life archeologist, Indiana Jones. For the fourth installment of the franchise, Tony Nowak of California was commissioned to create "Indy's" signature leather jacket. Constructed of cowhide rather than the lambskin versions seen in the previous films, the jacket features black fabric lining with interior pocket, snap collar and waist with hidden zipper front closure, snap hip flap-pockets, and vented back panels with 2 leather spanner belts. With light stonewash studio distressing and double-stitching in the shoulders for durability. Highly visible throughout the last entry in the legendary adventure franchise. Accompanied by an LOA from the jacket maker Tony Nowak. **\$40,000 - \$60,000**





**1573. INDIANA JONES AND THE TEMPLE OF DOOM AND INDIANA JONES AND THE LAST CRUSADE (2) 1-SHEET POSTERS.** (Paramount, 1984/1989) Both 27 x 41 in. 1-sheet posters including (1) *Indiana Jones and the Temple of Doom* and (1) *Indiana Jones and the Last Crusade*. Both featuring artwork by Drew Struzan. Both rolled, never folded. In vintage very fine condition. **\$200 - \$300**



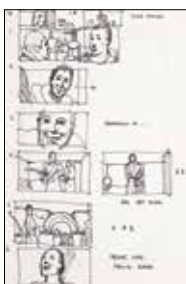
**1572. RAIDERS OF THE LOST ARK SCRIPT WITH (12) PHOTOS.** (Paramount, 1981) Vintage studio bound and bradded 160-page revised 4th draft script written by Lawrence Kasden from a story by George Lucas. Dated February, 1980. With Lucasfilm stamp "ROLA 102032" across each page. Includes 2-insert pages from Dave Middleton. Also includes (1) wrap party invitation and (1) itinerary. Accompanied by (12) 5 x 3.5 in. color photos of a pyrotechnic sequence being shot in the desert. Script exhibits minor toning. All in generally fine condition. **\$800 - \$1,200**



**1574. INDIANA JONES AND THE TEMPLE OF DOOM MINIATURE MINE BARREL AND CRATES.** (Paramount, 1984) A collection of hyper realistic, miniature set dressing props and components. Including: (1) 3.5 in. round by 6 in. tall corroded steel drum, (1) set of 6 x 3 x 3 in. attached miniature wooden crates, and (1) set of 9-wooden panel pieces. Constructed of cast resin and rigid foam components with some tiny metal nails, all expertly painted and detailed to portray realistic colors and textures of their full size counterparts. All pieces exhibit production-use and handling. In overall fine condition. **\$1,000 - \$1,500**



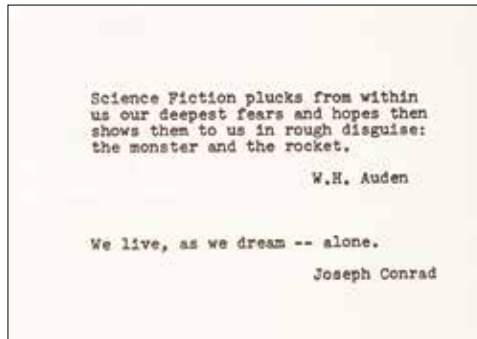
**1575. RIDLEY SCOTT SIGNED 1-SHEET POSTER FOR *BLADE RUNNER*.** (Warner Bros., 1982) Vintage U.S. 27 x 41 in. 1-sheet poster featuring John Alvin artwork. Signed in silver ink in the left of art, "To Marc best wishes. Ridley Scott". Folded as issued. In vintage fine condition. **\$300 - \$500**



**1576. *BLADE RUNNER* SCRIPT WITH HAND-NOTATIONS AND A PAGE OF HAND DRAWN "RIDLEYGRAMS".** (Warner Bros., 1982) Vintage studio bound and bradded 134-multi-color revision page script. This copy was the ex-libris property of production executive Katy Haber. Title printed in white on cover. Dated Feb. 23, 1981. With notes throughout for dialog and scenic edits and changes. Also includes 1-page of 7-panels of "Ridleygram" storyboards of the "Deckard" and "Zhora" backstage club scene accomplished in felt tip pen on 7 x 10 in. novelty stationery. Also excessive scene edits and a possible Ridleygram rudimentary 4-panel drawing on the back of page 85/86. In production-used very good condition. **\$200 - \$300**



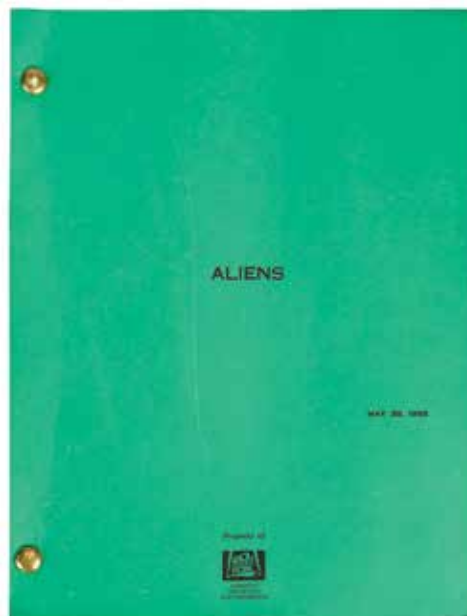
**1577. *BLADE RUNNER* 1-SHEET POSTER.** (Warner Bros., 1982) Vintage U.S. 27 x 41 in. 1-sheet poster. Featuring John Alvin artwork. Linen-backed, with modest retouching to folds. Now presents as fine. **\$400 - \$600**



**1578. *ALIEN* REVISED FINAL DRAFT SCRIPT.** (TCF, 1979) Original vintage studio bound with fastener 105-multi-color revision page revised final script. Written by Walter Hill and David Giler and dated June, 1978. Exhibiting minor soiling and corner bumping with "Alien" written in black pen on the spine. Content is fine. In overall, very good condition. **\$400 - \$600**



**1579. *ALIEN* SPECIAL 1979 POSTER FEATURING AMAZING ART OF THE H.R. GIGER *ALIEN*.** (TCF, 1979) Vintage deluxe 20 x 22 in. Alien art poster by H. R. Giger in his signature style. In vintage fine condition. **\$200 - \$300**



**1580. *ALIENS* ORIGINAL SCRIPT.** (TCF, 1986) Vintage original studio bound and bradded 121-page first-draft script by James Cameron for *Aliens*, the sequel to Ridley Scott's *Alien*. Dated May 30, 1985 and printed entirely on pale green paper with green covers. In vintage fine condition. **\$400 - \$600**





**1581. SIGOURNEY WEAVER "RIPLEY" SCREEN WORN TANK TOP AND SCREEN USED AXE FROM *ALIEN*.** (TCF; 1979) Includes (1) iconic signature "Ripley" screen worn cotton tank top with embroidered "Weyland-Yutani" corporate patch on interior back collar

and (1) 12.75 in. long axe with a 6 x 3.5 in. steel head and blade, painted white by the studio, seen hanging on the wall of the Nostromo locker room and in a series of publicity photos of Weaver wearing her tank top and holding the axe while hiding amidst space suits. All exhibiting production distress. In vintage fine condition. **\$6,000 - \$8,000**



**1582. H. R. GIGER SWISS ART EXHIBITION POSTER.** (ca. 1985) Museum poster for the H. R. Giger exhibition titled, "Li II" at the Bunder Kunsthhaus Museum in Chur, Switzerland. The 26.75 x 39.25 in. poster is printed on heavy paper and features one of Giger's characteristic paintings "#251", which Giger completed in 1974. Featuring the artist's signature biomechanical style with subjects and Sci-Fi elements. Rolled as issued. Some creasing at the bottom and top borders. In very good condition. **\$300 - \$500**



**1583. ALIEN HAND CREATED BY H. R. GIGER FOR *ALIEN*.** (TCF; 1979) This is one of very few surviving Alien creature hands from Ridley Scott's seminal 1979 Science Fiction Classic *Alien*. Constructed of a slip cast 7 x 10.4 in. latex glove, six-fingered hand (designed with central digits fused at tips) with all the H. R. Giger hallmarks associated with this classic iconic space monster that innovated the biomechanical aesthetic of movie aliens that continues to this day. The black exterior exo-skeletal surface is studded with ridges and geometric nodule knuckles and has been highlighted overall by gray dry-brushed detail. Rubber remains supple and firm with velcro remnant used for attachment to the costume. In vintage fine condition. Comes with a signed letter of authenticity by H.R. Giger. **\$4,000 - \$6,000**



**1584. ORIGINAL SCREEN-USED HERO ALIEN CREATURE HEAD BY H.R. GIGER FROM *ALIEN*.** (TCF, 1979) This is one of very few surviving Alien Creature heads from Ridley Scott's seminal 1979 Science Fiction Classic *Alien*. The head was designed and created by Swiss surrealist artist H.R. Giger who won an Academy Award for his incredible designs for this landmark film. Crafted of durable fiberglass that has been painted by airbrush, the head measures a full 34 in. in length, a leather chinstrap is incorporated to secure the head to 7 ft., 2 in. Nigerian design student, Bolaji Badejo, who portrayed the Alien in the majority of scenes from the film. Giger incorporated pieces such as snake vertebrae and cooling tubes from a Rolls-Royce into the design with part of a human skull for the "face". With hard wire armature protruding from the upper and lower lip, which would have supported and articulated movement from applied foam latex skin to give the alien even more sinister expression. While the clear dome that can be seen on the creature's head in the film did not survive the shoot (many more domes than heads were made during production, as they broke easily and the dome was therefore constructed to be easily removable from the head), the essential part - Giger's unforgettable & signature bio-mechanical design has been preserved in all its glory and 30 years after *Alien* became an instantaneous cult classic. It is arguably one of the most referenced films in Science Fiction history. A rare artifact from this classic film, this original Giger head also represents an interesting cross-over of Art & Movie collectible: a piece of sculptural art by an exquisitely original and contemporary artist, which also happens to be linked to and featured in one of the most revered Science Fiction films of all time. Comes with a signed letter of authenticity by H.R. Giger. **\$60,000 - \$80,000**



# ALIEN RESURRECTION



1585. “THE BETTY” MODEL MADE FROM CASTINGS OF ORIGINAL FILM MODEL FROM *ALIEN: RESURRECTION*. (TCF 1997) This intricately detailed, and part-for-part identically matched model to the screen-used motion-control miniature created from extra castings of the original ship used in the film. This studio scale model was painstakingly matched to the original using extra fiberglass and epoxy castings that were made when the original was created. All the small “nervy” details were created using the same urethane resin castings used on the original model with archival behind the scenes photos as the guide. Features fully detailed flight deck complete with instrument panels and seats. This model was built, painted and detailed at the Academy Award-winning New Deal Studios (formerly Hunter/Gratzner Industries). Other than the screen used model, this is the only miniature of this iconic spaceship that exists in the world. Fabricated with an aluminum armature, fiberglass and epoxy castings and urethane detail castings. Painted and weathered, and features the same rarely seen umber-colored “Tiger Stripe” as the original. Also includes steel model stand with wheels. Measures 5 ft. x 5 ft.- 4 in. x 2 ft. 10 in. **\$60,000 - \$80,000**



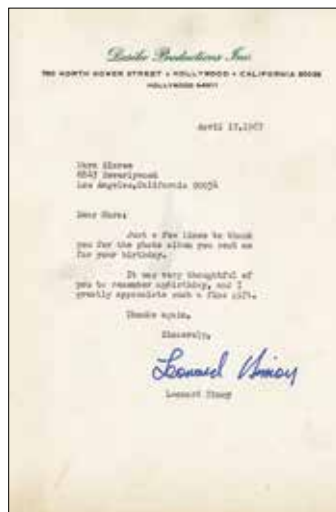
**1586. SIGOURNEY WEAVER T-SHIRT AND PARKA FROM *ALIEN 3*.** (TCF, 1992) Vintage original (2) costume pieces including (1) military brand green nylon parka with nylon lining, faux fur split zippered hood, zipper and hoop and button front closure, buttoning slash hip pockets, elasticized woolen waist and cuffs, and zippered sleeve pocket. Retaining a torn interior maker's label with handwritten, "Ripley S". Exterior features webbing bars attached to right breast by velcro, embroidered "Serenity through Peace" patch on left breast, Weyland-Yutani embroidered patch on right sleeve, and (1) military green short sleeve t-shirt retaining studio bias label handwritten, "#3 Ripley" with heavy theatrical soiling and distress. In production used very good condition. **\$6,000 - \$8,000**



**1587. *STAR TREK: THE ORIGINAL SERIES* (11) VINTAGE TELEVISION PRESSKIT PHOTOGRAPHS.** (Paramount TV, 1966-1969) Vintage (11) gelatin silver 8 x 10 in. glossy production photographs including (1) "Spock" (Nimoy), (1) "Kirk" (Shatner), (1) Kirk as an SS Officer, (1) "Bones" (Kelly) and "Chapel" (Barret), (1) "Uhuru" (Nichols), (1) Kirk and Shana (Pettyjohn), (1) Kirk and "Klingon" (Michael Ansara), (1) Bones and "Ellen" (Julie Newmar), (1) Bones, (1) "Dr. Sevrin" (Skip Homeier), and (1) Spock in Hazmat environmental suit. All with printed studio captions on verso. With minor handling and creasing to a few. In vintage overall fine condition. **\$300 - \$500**

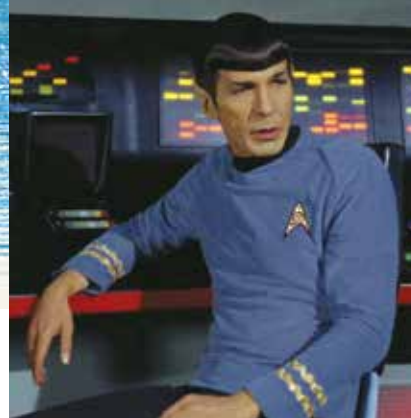


**1588. *STAR TREK: THE ORIGINAL SERIES* VINTAGE LENTICULAR LIGHT BOX PROTOTYPE BY "3D REMBRANDT" HARVEY PREVER.** (Paramount TV, 1966-1969) Created for Paul Hesse Studios, measuring 11 x 14 in. and displayed in original 11.75 x 13.75 x 4 in. (image 5 x 6.5 in.) gold-painted wooden frame affixed to a metal light box. Lit from behind and featuring a full-color 3D lenticular. Shatner and Nimoy actually sat for Prever who created 3D lenticular photos for many movies of the era using his modified French Bonnet camera system. In vintage fine condition. **\$600 - \$800**

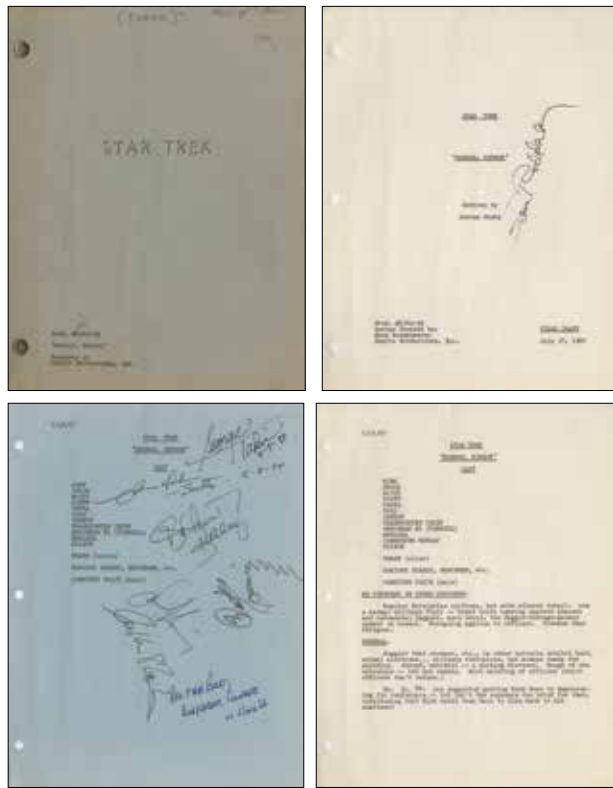


**1589. LEONARD NIMOY TYPED LETTER SIGNED.** (Paramount TV, 1966-1969) Typed letter signed ("Leonard Nimoy") on 5.5 x 8.5 in. "DesiLu Productions" letterhead dated April 17, 1967. To Marc Zicree. Nimoy writes, in part: "It was very thoughtful of you to remember my birthday and I greatly appreciate such a fine gift..." Signed in blue ink beneath the text. With edge toning and minor handling. Exhibiting mounting remnants on the verso. In vintage fine condition. **\$300 - \$500**

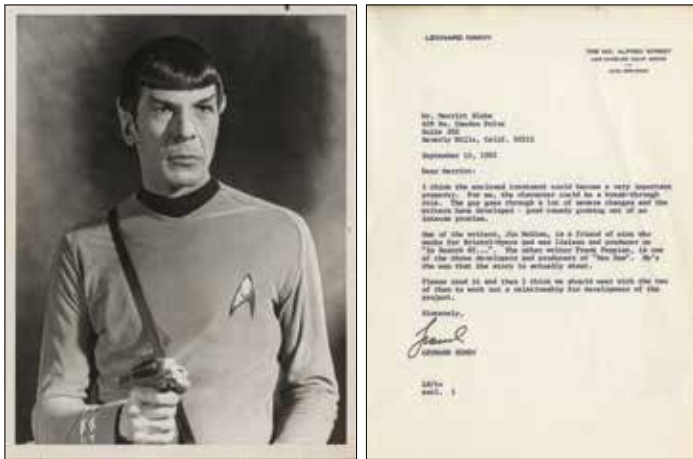




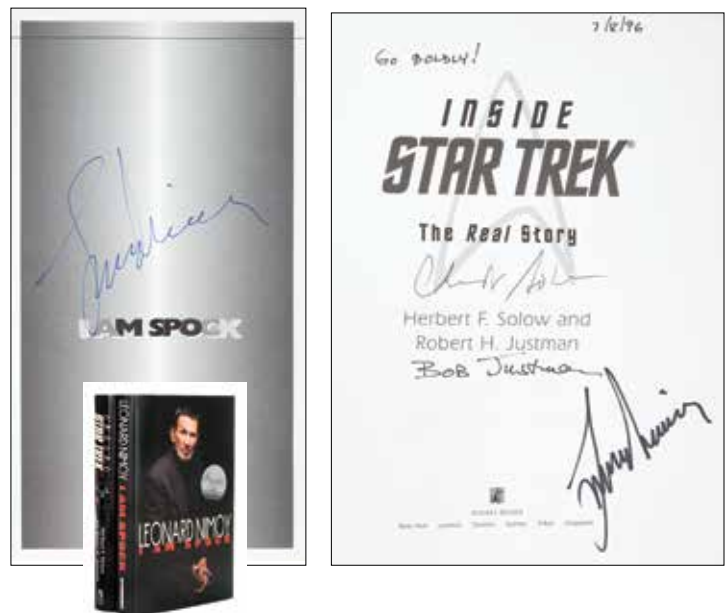
**1590. LEONARD NIMOY "SPOCK" TUNIC FROM *STAR TREK: THE ORIGINAL SERIES*.** (Paramount TV, 1966-1969) This velour science division Starfleet duty uniform tunic was worn by Leonard Nimoy as the mixed human-Vulcan first officer, "Mr. Spock", in the second season of *Star Trek: The Original Series*. Complete with original rank braiding on the sleeves and insignia, this incredible piece has been stored in a dark closet since 1968 and the color remains exceptionally vibrant. What is truly remarkable is the iron-clad accompanying provenance. This Nimoy Spock tunic was the first prize in a 1968 "TV Star Parade's Star Trek--Design-a-Costume Contest" and it was accompanied by 3 separate letters: 1) a 1-page typed letter signed by Leonard Nimoy (on *Star Trek* letterhead featuring the U.S.S. Enterprise), dated August 15, 1968, stating (in part): "Congratulations on winning Ideal's design costume. I'm glad you like the uniform." 2) a fully handwritten 2-page letter by *Star Trek* costume designer Bill Theiss (also on *Star Trek* letterhead), dated May 1, 1968, congratulating the winner of over 2500 entries, and stating (in part): "I'm sorry that I was unable to come to St. Paul to present Leonard's shirt to you in person." 3) a 1-page letter from Patricia Langdon, editor of TV Star Parade, sponsor of the contest, dated February 2, 1968, congratulating the winner of the contest, stating (in part): "Your prize, Leonard Nimoy's shirt, will be presented to you by Mr. Bill Theiss some time within the next month when Mr. Theiss arrives to your city." Never before have we encountered such a prized wardrobe piece from the *Original Series* with such exceptional documentation. Mr. Spock remains as the overwhelming favorite and most highly desired *Star Trek* character by collectors. This second season tunic is beyond reproach. Tiny 2 mm. hole on the left breast with slight staining under the arms; very fine overall condition. **\$70,000 - \$90,000**



**1591. STAR TREK: THE ORIGINAL SERIES** SCRIPT SIGNED BY CAST AND GENE RODDENBERRY. (Paramount TV, 1966-1969) Vintage original studio bound and bradded 113-multi-color revision page final draft script written by Jerome Bixby. For episode: "Mirror, Mirror". Dated July 17, 1967. Signed on the title page by series creator, "Gene Roddenberry" and on the cast page by, "William Shatner", Leonard Nimoy", "George Takei", "James Doohan", "DeForest Kelly", Alexander Courage", and "Walter Koenig". Originally the personal shooting script of Vic Perrin who guest starred in the episode as "Tharn". In vintage very good condition. **\$1,000 - \$1,500**



**1592. LEONARD NIMOY "SPOCK" STAR TREK** PHOTOGRAPH AND TYPED LETTER SIGNED. (Paramount TV, 1966-1969) Consisting of (4) vintage original Leonard Nimoy ephemera including (1) typed letter on 8 x 11 in. Nimoy letterhead in blue type signed, "Leonard" requesting that Merritt Blake read a project treatment Nimoy is interested in, (1) copy of the 53-page treatment of the story in question entitled, "The Man Who Had Everything", (1) 7 x 9 in. "Spock" production photo with NBC snipe on the verso, and (1) cast and crew invitation made out to Hollywood agent Marvin Paige for the premiere of *Star Trek III: The Search for Spock*. All in vintage fine condition. **\$300 - \$500**



**1593. STAR TREK** BOOKS (2) "LEONARD NIMOY: I AM SPOCK" AND "INSIDE STAR TREK: THE REAL STORY" SIGNED BY NIMOY. (Paramount TV, 1966-1969) Collection of (2) books including (1) 1st edition Leonard Nimoy: *I Am Spock* signed on the title page in blue ink, "Leonard Nimoy", and (1) 1st Edition *Inside Star Trek: The Real Story* signed on the title page by, "Leonard Nimoy", "Herbert Solow", and "Bob Justman". Retaining original dust jackets. Both in fine condition. **\$300 - \$500**

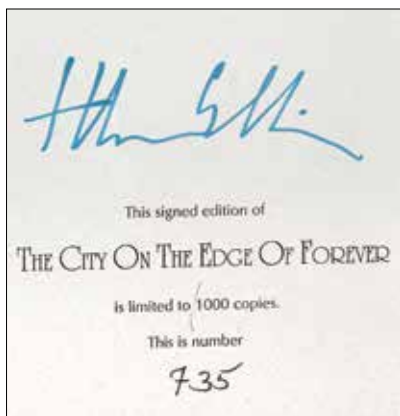


**1594. WILLIAM SHATNER "CAPTAIN KIRK" WIG** FROM "THE PARADISE SYNDROME" EPISODE OF *STAR TREK: THE ORIGINAL SERIES*. (Paramount, 1966-1969) One of the most personalized Star Trek/William Shatner artifacts to surface from the original series. This blond human hair wig was worn by William Shatner as "Captain James T. Kirk" in the third season episode "The Paradise Syndrome." In the episode, Kirk loses his memory and is left stranded on a planet of primitive yet contented people. To illustrate the passage of time on the planet, Kirk's hair becomes longer and fuller. This hand-knotted lace-front wig comes complete with the original "Wig Stock Record" document from the MGM studios hair department showing the wig was rented on June 7, 1968 to famed *Star Trek* makeup wizard Fred Phillips at Paramount Studios for use by William Shatner. The wig was returned ten days later on June 17th. Filming records indicate "The Paradise Syndrome" was shot in mid-June of '68 corroborating the MGM rental card. A truly unique collectible from this iconic series. In vintage good condition. **\$2,000 - \$3,000**





**1595. DeFOREST KELLY "DR. MCCOY" 3RD SEASON TUNIC AND PANTS FROM *STAR TREK: THE ORIGINAL SERIES*.** (Paramount TV, 1966-1969) Vintage original Starfleet tunic. Constructed of blue polyfiber with original rank braiding on the cuffs and gold foil and black thread insignia patch on left breast. Featuring original black, cross-woven elastic standing collar retaining its original hook and eye closures over a hidden zipper (missing the pull tab). Along the interior of the zipper is handwritten in white ink, "Kelley #1". Also includes a pair of vintage original black and gold-flecked linen *Original Series* Starfleet uniform pants with handwritten, "F. Kelly" on back of pocket. Also written in the waistband is "Size 32, P16". With zipper front closure and hook and eye tab waist. Unhemmed. Insignia on tunic exhibits slight deterioration of the gold finish; in vintage very good to fine production used condition. This represents the very first *Original Series* DeForest Kelly "Dr. McCoy" tunic we have ever handled.  
**\$30,000 - \$50,000**



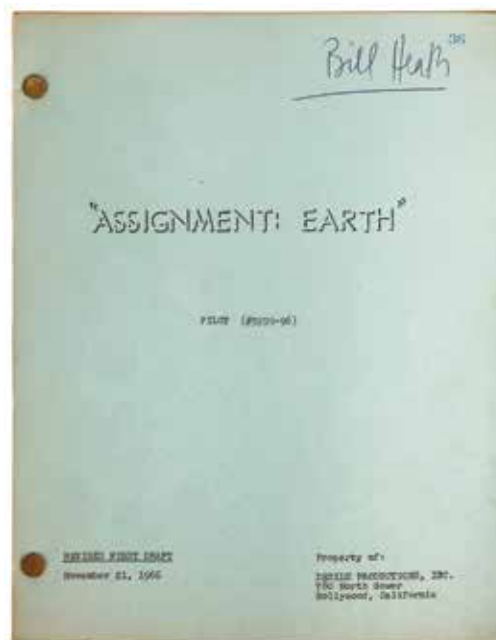
**1596. "THE CITY ON THE EDGE OF FOREVER" SIGNED BY AUTHOR HARLAN ELLISON.** (Paramount TV, 1966-1969) Limited edition "unexpurgated version" of Harlan Ellison's novel, which was adapted to a fan-favorite *Star Trek* episode also titled *The City on the Edge of Forever*. Signed on the title page by the author. The hardbound, dust jacketed book comes in a board and black leathrette slip case. In fine condition. **\$200 - \$300**



**1597. GEORGE TAKEI "SULU" PANTS FROM *STAR TREK: THE ORIGINAL SERIES*.** (Paramount TV, 1966-1969) Vintage original pair of black and gold-flecked linen *Original Series* Starfleet uniform pants marked "Geo. Takei" in white ink on internal pocket. With zipper front closure and hook and eye tab waist. Featuring (3) velcro patches for affixing props (1) at rear waist, (1) strip at top of the right leg, and (1) on inside top right pocket. Pants remain unhemmed. With 3-tiny holes at the left thigh. Overall, in vintage very fine condition. **\$1,000 - \$1,500**



**1598. BOB JUSTMAN *STAR TREK: THE ORIGINAL SERIES* SIGNED MEMOS.** (Paramount TV, 1966-1969) The 18-page, carbon copy memo consists of 2 detailed critiques (on the 1st Draft and the 2nd Draft), signed by *Star Trek* pioneer Bob Justman twice, ("Bob") and stapled together in upper right hand corner. The memo pertains to *Star Trek: The Original Series* Season 2, Episode: "The Deadly Years" by David Harmon. The memorable episode in which the Enterprise crew rapidly ages. Cover sheet is labeled "Production #60340". The memo regarding the first draft is dated 23 June 1967 and the 2nd draft 7 July 1967. Both drafts are addressed to then showrunner Gene Coon. Listed as cc'd on the memos are Gene Roddenberry, D. C. Fontana, Greg Peters, Fred Phillips, Bill Theiss and Ed Milkis. A fascinating, first-hand look into the behind-the-scenes development of one of the most beloved Sci-Fi series of all time. In fine condition. **\$200 - \$300**

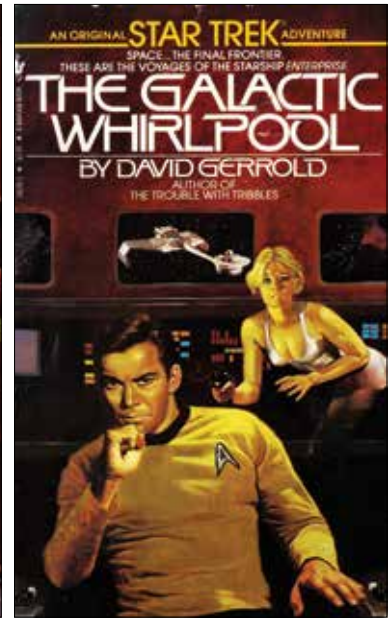
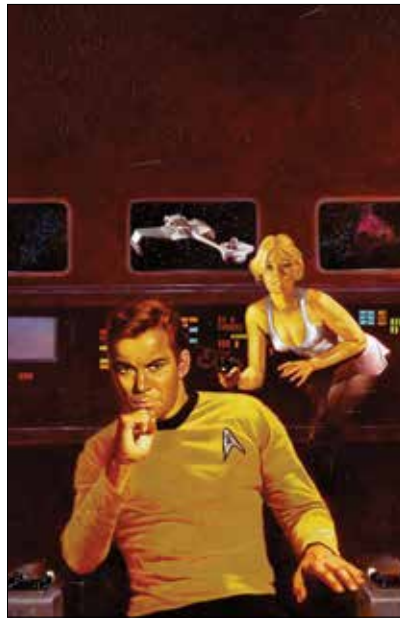


**1599. *ASSIGNMENT EARTH* PILOT SCRIPT FOR *STAR TREK* PROPOSED SPIN-OFF SERIES.** (Paramount Television, 1966) Vintage original studio bound and bradded 36-page revised first draft pilot script for Gene Roddenberry's early proposed *Star Trek* spinoff. Unable to successfully launch it as an independent series, creator Gene Roddenberry wisely recycled this most memorable pilot project into one of the best episodes for his nascent *Star Trek: TOS*. Dated 11/21/66, this script #36 was assigned to *Star Trek* post-production executive Bill Heath, who did not stay with the series long enough to see the fruition of the recycling of this wonderful episode which starred Teri Garr and Robert Lansing. Faint toning around margins and neat check-marks inside for scene review, otherwise in vintage fine condition. **\$300 - \$500**

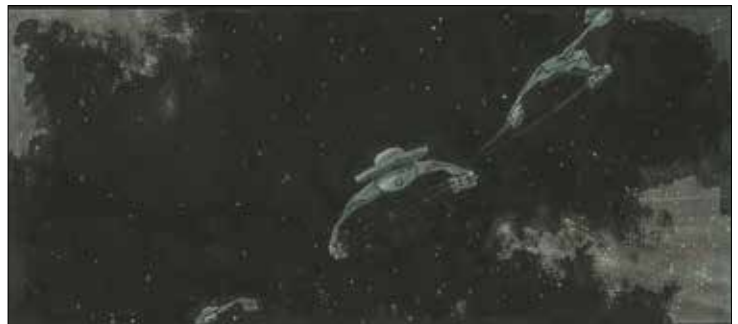




**1600. STAR TREK: THE ORIGINAL SERIES BRUCE MARS "FINNEGAN" TUNIC WITH STARFLEET PANTS FROM SEASON 1 - EPISODE 15, "SHORE LEAVE".** (Paramount TV, 1966-1969) Vintage original silver tunic first created for the episode "Shore Leave", worn by the very memorable character "Finnegan" (played by Bruce Mars). The tunic was later re-used by various Starfleet cadets in subsequent episodes including "Wolf in the fold" and "The Trouble with Tribbles". Constructed of a reflective fabric of fine silver bullion threading, the tunic retains its original painted silver 1 in. flower insignia, sewn onto left breast. Featuring its original black, cross-woven elastic standing collar retaining its original double hook and eye closures over a hidden zipper. With studio-distressed fraying under the left armpit and 5 in. hole in the lower right shoulder seen in the fight scenes with Kirk. Also includes a pair vintage original black and gold-flecked linen Original Series Starfleet uniform pants retaining the internal bias label with handwritten, "Bill Blackburn", a wardrobe assistant on the show who frequently filled in for background roles. Also written in the waistband is "P35". With zipper front closure and hook and eye tab waist. This costume was originally obtained directly from Paramount Studios in early 1990s and the tunic displayed at the Smithsonian Star Trek Exhibit in 1992. **\$8,000 - \$12,000**



**1601. Star Trek original painting by Enric Torres-Prat for the cover of the paperback "The Galactic Whirlpool".** (1980) Accomplished by artist Enric Torres-Prat in acrylic on 20.25 x 28.24 in. canvas featuring William Shatner as "Captain Kirk" on the bridge of the U.S.S. Enterprise. The novel Star Trek: The Galactic Whirlpool was first published in 1980 and was written by David Gerrold, who also penned scripts for the show. Includes an original copy of the novel with the cover artwork. In vintage fine condition. **\$1,200 - \$1,500**



**1602. STAR TREK: THE MOTION PICTURE "KLINGON BATTLE CRUISER" CONCEPT ART.** (Paramount, 1979) Vintage original production design sketch accomplished in ink and gouache on 12 x 5.2 in. artists' paper leaf. Tipped to 13.7 x 7 in. unevenly clipped black

backing board. Depicting Klingon ships attacking from the opening scene of the film. The illustration has come loose from the backing board. Sketch remains in very fine condition. **\$600 - \$800**



**1603. STAR TREK: THE MOTION PICTURE ADVANCE 1-SHEET POSTER** (Paramount, 1979) Vintage 27 x 41 in. advance 1-sheet poster. Featuring artwork by Bob Peak. Never folded. Very minor edge wear. In vintage fine condition. **\$200 - \$300**



**1604. WILLIAM SHATNER "CAPTAIN KIRK" SPACE SUIT FROM *STAR TREK: THE MOTION PICTURE*.** (Paramount, 1979) An extra-vehicular spacesuit comprised of a tan and brown quilted jumpsuit with multiple ribbed elements, molded plastic accents on sleeves and legs to suggest technology. With hand sewn matching gloves and boot gaiters that attach via straps and hooks. The costume also features an "EV" life support pack of cast fiberglass shell with foam components serving as seals at neck and shoulders. Internal tubing and wiring present along with visible battery hub that would have powered illumination. Pack retains internal markings, "Back Shatner #0" and gloves and jumpsuit are marked handwritten, "W. Shatner". Highly visible when William Shatner as "Admiral Kirk" reels "Spock" (Leonard Nimoy) back into the U.S.S. Enterprise following the mindmeld with V'Ger. With production wear and distress. Rubber components exhibit moderate deterioration. Electronics untested. In vintage very good condition. **\$12,000 - \$15,000**



**1605. LEONARD NIMOY'S "SPOCK" SCREEN-USED MINIATURE THRUSTER UNIT FOR THE V'GER SPACEWALK FROM *STAR TREK: THE MOTION PICTURE*.** (Paramount, 1979) Constructed of fiberglass, metal and resin, this impressive model miniature measures 15.5 in. long and is mounted on a custom stylized Starfleet symbol base with integrated color screen-capture of its use on-screen. This miniature "Emergency Evacuation Unit" is used by Spock in the pivotal spacewalk sequence when he attempts to mind-meld with the V'Ger entity. Although originally designed for emergency evacuation of a vessel, Spock used the thruster to penetrate the spiral "orifice" of V'Ger. In vintage very good to fine condition. **\$6,000 - \$8,000**



**1606. LEONARD NIMOY "SPOCK" WHALE TANK COSTUME FROM *STAR TREK IV: THE VOYAGE HOME*.** (Paramount, 1986) Vintage

custom-made 3-piece bathing suit including (1) brushed cotton, sand-colored sleeveless tunic with zipper back concealed by velcro flap and fabric belt, (1) matching bikini brief, and (1) signature terrycloth headband. Highly visible when Leonard Nimoy as "Spock" enters the aquarium tank to mind meld with the humpback whale. In vintage fine condition. The costume comes with a costumer's tag reading "Star Trek IV, Leonard Nimoy as Spock, Chg #3, Sc #95-98." Originally sold at the "It's a Wrap" sale of Star Trek assets consigned directly by Paramount and comes with an It's a Wrap COA. **\$6,000 - \$8,000**





**1607. LEONARD NIMOY "SPOCK" UNIFORM FROM *STAR TREK: THE MOTION PICTURE*.** (Paramount, 1979) In the first entry in the *Star Trek* movie franchise, Leonard Nimoy as "Spock" wears this two-piece costume, consisting of a paneled, long-sleeve jacket with zipper closure in back. Orange and green Starfleet insignia patch sewn onto left chest. Gold ranking braids on sleeve cuffs. A "perscan" medical monitoring device is attached to an integral false belt in the front of the jacket. Such a device is mentioned in Gene Roddenberry's novelization of *The Motion Picture*. Matching gray slacks have zipper fly closure and shoes built into the pant legs. The uniforms were redesigned because the bright colors of the 1960s original series would distract viewers watching the big screen. But the designs proved unpopular and when Harve Bennett took over as producer, he ordered the uniforms redesigned because he did not want "an all-gray crew on an all-gray ship." Both garments exhibit Western Costume labels typewritten with production numbers and "Lenord [sic] Nimoy". In vintage fine condition. **\$12,000 - \$15,000**



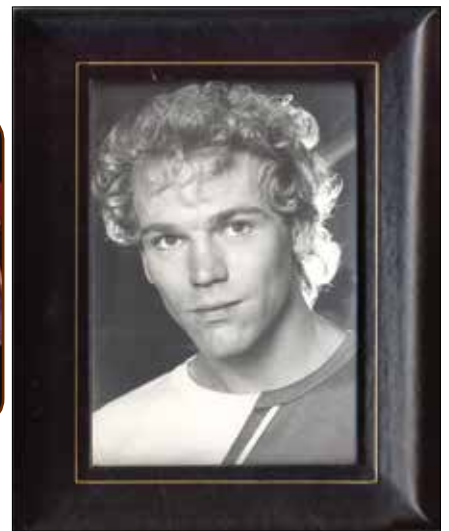
**1608. *STAR TREK VI: THE UNDISCOVERED COUNTRY* ASSAULT PHASER.** (Paramount, 1991) Measuring 9.5 x 7 in. featuring black painted solid cast resin body with tooled aluminum detail including muzzle, radiator grill in back and side knob. With green painted nodule at the top back of the weapon. A red ID plate at the bottom of the magazine/grip is engraved with the Starfleet emblem and "U.S.S. Excelsior - NCC-2000 234". This type of weapon was used by assassins aboard the Klingon ship to frame Captain Kirk and Dr. McCoy for murder. Shows minor signs of production wear. Otherwise, in fine condition. **\$3,000 - \$5,000**



**1609. STAR TREK VI: THE UNDISCOVERED COUNTRY CLAPPERBOARD.** (Paramount, 1991) The hinged wooden clapperboard is present on top with signature black-and-white interleaved diagonal lines. The plexiglass body measures approx. 11 x 9.4 in. and is imprinted at the top in red with "Star Trek VI" handwritten in the production information fields beneath, "KH" Scene: "010+", Take: "1", and imprinted at the bottom "Director: Nicholas Meyer", "Camera Hiro Narita", and "A CAM". Date on vinyl transfer letters, "7-2-91" and gaffer tape with more transfer letters, "32301". Vestiges of original white chalk and production-applied tape are still present. Clapperboard fused. In overall fine condition. **\$3,000 - \$5,000**



**1610. MARK LENARD "SAREK" ORIGINAL "VULCAN" EARS FROM STAR TREK VI: THE UNDISCOVERED COUNTRY WITH CANDID PHOTOGRAPH.** (Paramount, 1991) This is a screen worn pair of 1.5 x 1.5 in. foam latex, prosthetic signature "Vulcan" ear tips. The ear tips show production wear and some expected blending edge deterioration from application. These ear appliances come in a window box mat and frame including a candid 4 x 6 in. color photograph of Mark Lenard as "Spock's" father "Sarek" in costume and makeup, date printed, 5/31/91. Overall, in vintage fine condition. **\$600 - \$800**



**1611. MERRICK BUTRICK "DAVID MARCUS" FRAMED PICTURE FROM STAR TREK VI: THE UNDISCOVERED COUNTRY.** (Paramount, 1991) 5 x 7 in. black and white photograph. In its original black leather and gold gilt frame. Visible on Kirk's desk in his personal quarters aboard the U.S.S. Enterprise. In production used fine condition. **\$300 - \$500**



**1612. STAR TREK: THE NEXT GENERATION STAR FLEET UNIFORM.** (Paramount, 1987-1994) Complete original, custom-made 1-piece teal and black Starfleet duty uniform. Including (1) long sleeve jumper displaying iconic original cast resin, gold and silver-painted Starfleet comm badge affixed by velcro to left chest and zipper front closure. With teal piping at split leg cuffs and shoulders. Retaining costumer's internal bias label with handwritten, "40 078". With only minor signs of wear, this costume remains in production-used, fine condition. **\$1,000 - \$1,500**





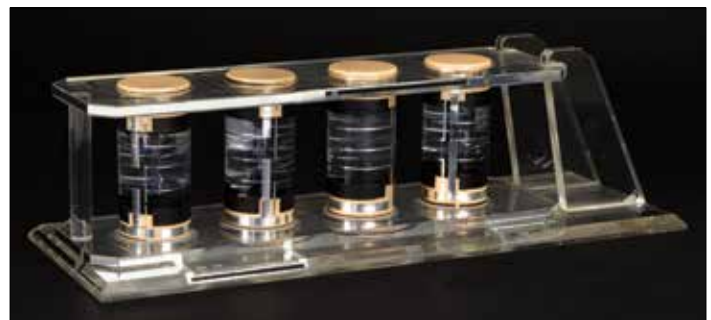
**1613. JONATHAN FRAKES' PERSONAL COLLECTION OF 250+ SHOOTING SCRIPTS FROM *STAR TREK: THE NEXT GENERATION*, MANY HAND-ANNOTATED BY FRAKES.** (Paramount 1987-1994) (250+) studio-bound and bradded scripts, revision pages, call sheets from *Star Trek: The Next Generation*. Many scripts hand-annotated by Frakes for his roll as "Commander William T. Riker" and occasional series episode director. With many duplicates and triplicates. Collection includes: Season 1, from Episode 1-2: "Encounter at Farpoint" to Episode 26: "The Neutral Zone" (missing Episode 19). Season 2, from Episode 1: "The Child" to Episode 22: "Shades of Gray" (missing Episode: 3). Season 3, from Episode 1: "Evolution" to Episode 26: "The Best of Both Worlds" (missing Episodes 11, 12, 13, 15, 25). Season 4, from Episode 1: "The Best of Both Worlds Part II" to Episode 26: "Redemption I" (missing Episodes: 4, 20, 26), Season 5, from Episode 1: "Redemption II" to Episode 26: "Time's Arrow" (missing Episodes: 8 and 20). Season 6, from Episode 1: "Time's Arrow Part II" to Episode 26: "Descent" (missing Episodes 6, 11, 22). Season 7, from Episode 1 "Descent Part II" to Episodes 25-26: "All Good Things". Includes hand-annotations in many scripts, multiple call sheets and production ephemera. Interested bidders should make an appointment to view the lot in person. From the personal collection of Jonathan Frakes. Accompanied by an LOA from Mr. Frakes. **\$6,000 - \$8,000**



**1614. LEVAR BURTON "GEORDI" HERO VISOR FROM *STAR TREK: THE NEXT GENERATION*.** (Paramount, 1987-1994) Hero VISOR (Visual Instrument and Sensory Organ Replacement) from Season 2 of *Star Trek: The Next Generation* through the film *Star Trek: First Contact*. Constructed of machined aluminum, brass and resin, as well as foam lining, painted silver. Measures approx. 6.5 in. across. This VISOR was modified during season two with adjustable brass temple plates to allow for easier removal and reapplication during shooting. This particular VISOR was seen prominently on the cover of Starlog magazine featuring LeVar Burton. Missing orange screw caps that originally mounted on the sides; otherwise, in very fine condition. **\$4,000 - \$6,000**



**1615. GATES MCFADDEN "DR. CRUSHER" MEDICAL VISOR FROM *STAR TREK: THE NEXT GENERATION*.** (Paramount, 1987-1994) Vintage original custom head visor (repainted) and swinging metal bar, which holds an illuminated plastic eye-piece. Used in the episode "Lonely Among Us." **\$400 - \$600**



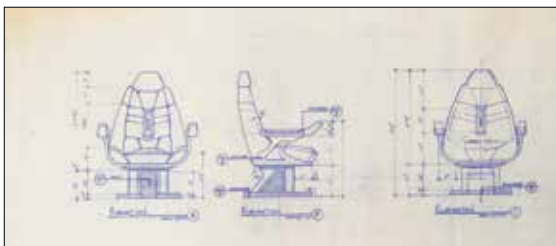
**1616. GATES MCFADDEN'S "DR. CRUSHER" MEDICAL ANALYZER FROM *STAR TREK: THE NEXT GENERATION* AND MOVIES.** (Paramount, 1987-1994) Small 7 x 20 x 5.5 in. plexiglas analyzer prop with (4) integral vials. Visible behind Dr. Crusher's chair in her office throughout the entire *Star Trek: The Next Generation* series run, *Star Trek: Generations*, and *Star Trek: First Contact*. In production used very good condition. **\$400 - \$600**



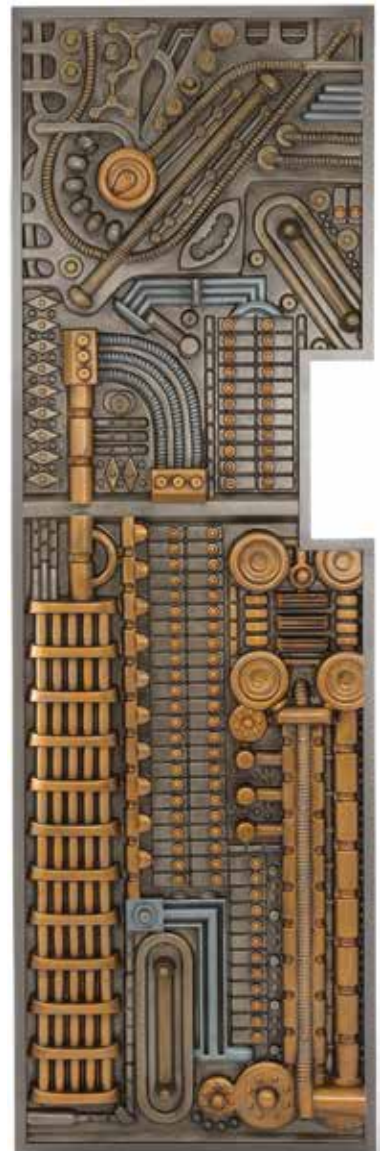
**1617. Star Trek: First Contact transparency side view of the “Enterprise-E”.** (Paramount, 1996) Vintage original production made LCARS transparency measuring 59 x 24.25 in. on unevenly trimmed and bordered opaque white mylar sheet. Featuring a color schematic side view of the Enterprise-E, which would have been backlit and visible as part of the computer interface on set. Accompanied by a 6 x 11.45 in. ad transparency for Star Trek: First Contact. All in vintage fine condition. **\$1,500 - \$2,500**



**1618. Star Trek: First Contact transparency top view of the “Enterprise-E”.** (Paramount, 1996) Vintage original production made LCARS barbell-shaped transparency measuring 12.4 x 6 in. on mylar sheet. Featuring a color schematic top view of the Enterprise-E, which would have been backlit and visible as part of the computer interface display on set. With black gaffers’ tape and mounting remnants on the verso. In vintage fine condition. **\$400 - \$600**



**1620. LARGE “BORG” SHIP SET PIECE FROM STAR TREK: THE NEXT GENERATION AND STAR TREK: VOYAGER.** (Paramount, 1987–2001) Large “Borg” ship detail consisting of a 94 x 31 in. vacuum formed styrene surface of circuitry, conduit and other alien Borg tech. The impressive, lightweight but sturdy panel is studio painted in otherworldly metallic hues of gunmetal gray, copper and gold. With a 14.5 x 5.25 in. rectangular recess to accommodate other set architecture. The panel remains hollow, sealed with a primer-gray flat backing. The set piece is visible in the interior set of the Borg ships in *The Next Generation* and *Voyager* series of the *Star Trek* TV franchise. With some production wear to outer edges. Overall, in very good condition. **\$1,000 - \$2,000**



**1619. STAR TREK: FIRST CONTACT SET OF (20+) BLUEPRINTS WITH CONTROL PANEL AND (75+) BULKHEAD STICKERS FOR THE “ENTERPRISE-E”.** (Paramount, 1996) Collection of production made schematics and labels including (20+) 1996 blueprints measuring from 35.5 x 24 in. to 38 x 25.5 in. featuring (4) Phoenix cockpit, (9) Corridors, (3) Airlock, (3) Observation lounge, (3) Captains Chair, Bridge, (3) Star Trek bridge, and (75+) bulkhead and control panel adhesive foil labels ranging in size from 4.25 x .75 in. to 7.25 x 1 in. on sheets including Tertiary Subsystem, Environmental Subsystems Access, EPS Power Distribution Node, and more. All in vintage fine condition. **\$300 - \$500**





1621. LEONARD NIMOY "SPOCK" PARKA AND GLOVES FROM STAR TREK. (Paramount, 2009) Original knee-length futuristic parka. Constructed of gray leather with matching fleece lining. Faux fur lines the unique fly-trap cuffs and quartered collar, which is reinforced by rigid substructure allowing the wearer to fold the collar segments up to form a helmet shaped hood using unique magnetic catches. Featuring Velcro front closure and integral aluminum belt hooks at the hip of the garment. Retaining internal bias label, with typewritten, "Costume design by Michael Kaplan" with handwritten, "Stunt". Accompanied by Spock's unique gray leather gloves with faux snakeskin accents. Worn by Leonard Nimoy as "Spock" during the majority of his screen time in the film when marooned on Delta Vega. Originally donated by Director J. J. Abrams and family to benefit the Children's Defense Fund and Student Veterans of America. **\$15,000 - \$20,000**



**1622. SCREEN USED HERO "HAWKMAN" LASER RIFLE FROM *FLASH GORDON*.** (Universal, 1980) Highly stylized hero Hawkman laser rifle from the cult science fiction favorite. This impressive prop black & gold weapon is crafted of resin bearing a feather motif around the barrel. A toggle switch installed as the trigger illuminated a light bulb at the end of the barrel to cue the visual effects department to insert laser bolts. Flash Gordon (played by Sam J. Jones) uses a Hawkman laser rifle during the attack on Rocket Ajax at the end of the film. Light bulb is missing; exhibits scuffing to paint from production use and minor studio repair. Measures 30 in. long. **\$3,000 - \$5,000**



**1623. *FLASH GORDON* POSTER CONCEPT ARTWORK.** (Universal, 1980) Vintage original hand-painted poster art featuring a stunning likeness of Max von Sydow as "Ming the Merciless". Accomplished in mixed-media on 30 x 37 in. artist board. Unsigned. Archivaly framed, in very fine condition. **\$3,000 - \$5,000**



**1624. *FLASH GORDON* SCREEN WORN "SLAVE HANDMAIDEN" HEAD-DRESS.** (Universal, 1980) Vintage screen worn headdress consisting of hand-applied gold and copper metallic sequins, doilies, applique and fine hanging brass chain mail upon a fascinator cap and fan-shaped board cutout armature. With elastic gold strap for fastening to actress. In vintage fine condition. **\$200 - \$300**

consisting of hand-applied gold and copper metallic sequins, doilies, applique and fine hanging brass chain mail upon a fascinator cap and fan-shaped board cutout armature. With elastic gold strap for fastening to actress. In vintage fine condition. **\$200 - \$300**

**1625. *FLASH GORDON* SCREEN WORN FEMALE "HAWKMAN" GOWN.** (Universal, 1980) Vintage original futuristic gown and accessories constructed of hyper-lightweight silver-threaded sheer fabric, slit in front, hand painted with teal peacock motif and ornamented with circular and tear drop-shaped sequins. Velcro back closure. Includes a matching fabric cape with silver string tie and silver plastic bead strand necklace. Retains interior bias label with handwritten, "3 Carolyn". In vintage fine condition. **\$400 - \$600**





**1626. MELODY ANDERSON "DALE ARDEN" SCREEN WORN GOWN AND HEADDRESS FROM *FLASH GORDON*.** (Universal, 1980) Vintage original floor-length wrap Grecian-style gown of crimson silk jersey with off-the-shoulder right side and long draped open sleeve trailing from the left arm. With red glass tube beaded trim across the neckline and down the edge of the long open right arm sleeve. With zipper side closure. Accompanied by a long flowing satin red tube-beaded scarf and signature 11.5 x 12 in. headdress of gold and red tube beads on a jig-saw cutout form with a faux ruby studed forehead piece. Highly visible in the scene where "Flash" is being tortured. In vintage fine condition. **\$3,000 - \$5,000**



**1627. *FLASH GORDON* COLLECTION OF (3) "MAIDEN" COSTUMES.** (Universal, 1980) Vintage original (3) sheer "maiden" robes and headdress ensembles. Robes consist of iridescent tulle hand-painted with gold fantasy patterns. Headdresses are fabricated of glass tube

beads, metallic bullion threading, fabric, beads and chain mail components on wire and board armatures. Including (1) orange robe with orange and red beaded headdress and veil, (1) magenta robe with red and gold headdress and veil, and (1) blue robe with blue and gold headdress and veil. All in screen worn fine condition. **\$1,200 - \$1,500**



**1628. "HAWKMAN" HELMET FROM *FLASH GORDON*.** (Universal, 1980) Vintage original screen worn "Hawkman" helmet constructed of cast fiber-glass shell, painted forest green, with eye and nose cutouts, ventilated mouthpiece and dramatic top-feather stylized ornamental rigid plume that juts from the brow up to the finned crown of the helmet. With gold-painted nose plate, brow and panel striping details. Exhibiting some production distress and cracking. Missing the tubular barrel component from the crest of the crown. Otherwise, in vintage very good condition. **\$2,000 - \$3,000**



**1629. *FLASH GORDON* (2) "TREE MEN OF ARBORIA" (2) COSTUMES.** (Universal, 1980) Set of vintage (2) costumes of streaky died green tunics and pea green polyester trousers. Tunics retain costumer Sue Langridge maker's bias labels (1) with handwritten "Pacey", and (1) with handwritten "Baker" and "Wentworth". Trousers feature side zipper closures and split cuffs with ankle ties. Worn when "Flash" is captured while visiting Arboria. In vintage very good condition. **\$1,000 - \$1,500**





**1630. EXCALIBUR ALUMINUM SWORD WITH LOA FROM SUPERVISING ARMORER.** (Orion, 1981) Vintage screen used 49 in. "Excalibur" sword. While the 39 in. solid aluminum blade was screen used, the gold metal hilt, silver braid wrapped grip, and gold metal cross-hatched pommel have been expertly recreated for display. The sword can be seen in the film's opening battle sequences. With nicks and production distress to blade. Overall in fine condition. Includes a certificate of authenticity from Alan Whibley, supervising armorer for the film. **\$8,000 - \$12,000**



**1631. CONAN'S MOTHER'S "NADIUSKA" SWORD FROM CONAN THE BARBARIAN.** (Universal, 1982) Vintage retractable 34 in. stunt sword. The 25.5 in. blade features a 7.75 in. spring-loaded hollow metal tip

that withdraws into the body of the blade when depressed. Used to simulate the sword penetrating the flesh. The hilt is constructed of cast aluminum, and the grip is wrapped in leather. This sword is seen during the attack on "Conan's" village by the warriors of "Thulsa Doom" (James Earl Jones). Conan's mother holds Doom at bay with this style of sword as she protects her son. In production used fine condition. This sword comes with a certificate of authenticity from sword maker Nick Allder. **\$4,000 - \$6,000**

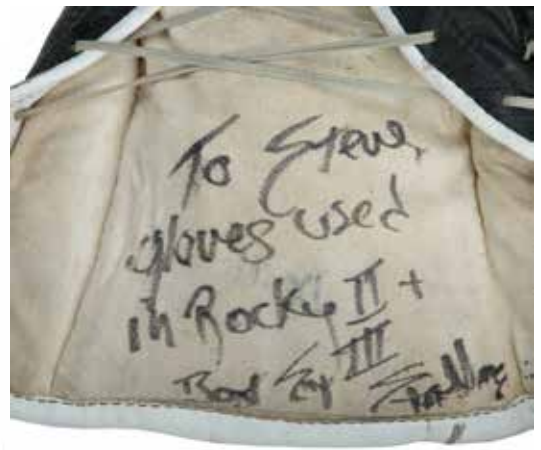


**1632. ICE PIRATES ROBOT COSTUME.** (MGM, 1984) This 60 in. tall creature suit-style costume is constructed of injected molded foam latex, which has been expertly studio painted and detailed to appear as gold, silver and copper metal with tarnish and other electronic components. Foam-filled in the torso after production, for display, the impressive suit is paired with its appropriate cast foam over-the-head latex robot mask with split back and velcro fastener for ease of wear. Exhibiting signs of production distress and wear. Overall, in very good condition. **\$600 - \$800**



**1633. MICHAEL KEATON 3-PIECE SUIT FROM JOHNNY DANGEROUSLY.** (TCF, 1984) Vintage custom tailored 3-piece double-breasted ivory pinstripe suit. Including (1) period jacket with wide notched lapels, (1) matching silk-backed vest and (1) pair of matching baggy-style trousers. All pieces retain their internal "Cotorneo" bias labels with typewritten, "Michael Keaton". Exhibiting some production soiling. Otherwise, in fine condition. **\$600 - \$800**

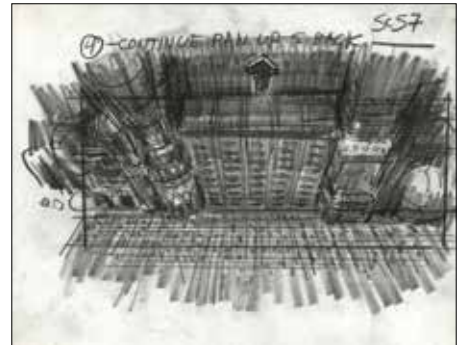
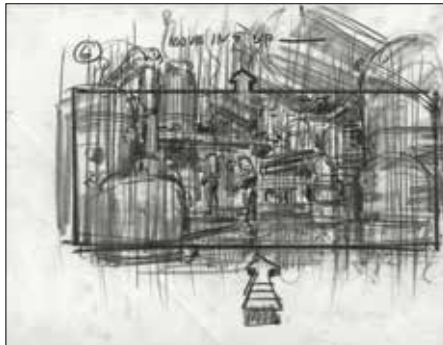




**1634. SYLVESTER STALLONE "ROCKY BALBOA" GLOVES AND BOOTS FROM *ROCKY III*.** (United Artists, 1982) Ensemble includes custom leather black and yellow Nike boxing boots with "Rocky" printed on the back and hanging yellow tassels. Each boot marked in ink on the interior, "4134 10". The black leather Tuf-Wear gloves are marked "16 XL" on the interior of the left glove and inscribed by Stallone to a friend on the inside of the right glove in black marker, "To Steve, Gloves used in Rocky II & III Best Sly Stallone". The boots and gloves were gifted together and exhibit moderate production wear; one tassel is missing from the left boot. **\$30,000 - \$50,000**



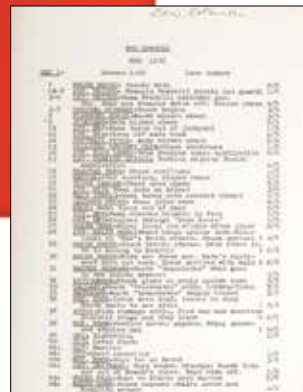
**1635. MR. T "CLUBBER LANG" SIGNATURE BOXING SHORTS FROM *ROCKY III*.** (United Artists, 1982) In his film debut, Mr. T. played James "Clubber" Lang, a hungry young fighter who takes on Sylvester Stallone's Rocky. These are Mr. T.'s signature fighting trunks comprised of satin-finish black polyester trimmed in white with "CL" embroidered in white on the left leg and "CLUBBER" embroidered in black on the wide waistband. Trunks exhibit moderate staining and production wear. Accompanied with a letter of provenance explaining how Mr. T. gifted the trunks to a friend's son who was a boxer. **\$6,000 - \$8,000**



**1637. MENTOR HUEBNER (2) *DUNE* SKETCHES.** (Universal, 1984) Set of (2) concept sketches accomplished in pencil and charcoal on 8.5 x 11 in. artist vellum leaves. By legendary illustrator and artist Mentor Huebner. Including (1) depicting the spice refinery with 2-space suited figures, and (1) depicting machinery within the refinery. Both in vintage fine condition. **\$600 - \$800**



**1636. *GHOULIES* PROP FX PUPPET.** Empire Pictures, 1984) Vintage 21 x 10.5 in. cast latex, foam-filled prop "Ghoulie" figure. Production finished and painted in slimy green hues with red gore embellishments. Signed on the verso by FX artist and Ghoulie designer John Carl Buechler and legendary B-movie producer Charles Band. With some signs of age and with very little distress. In vintage fine condition. **\$1,000 - \$1,500**



**1638. *THE GOONIES* 4TH DRAFT REVISED SCRIPT ASSIGNED TO WRITER CHRIS COLUMBUS.** (Amblin, 1985) Vintage agency bound and bradded 182-multi-color revision page fourth draft revised script for the beloved Richard Donner coming of age fantasy *The Goonies*. Dated from October 12th, 1984 to January 11, 1985. Red paper cover bears the Amblin Entertainment logo. Written by Chris Columbus adapted from a story by Steven Spielberg. Cover exhibits minor handling. Content remains in vintage very good condition. **\$300 - \$500**

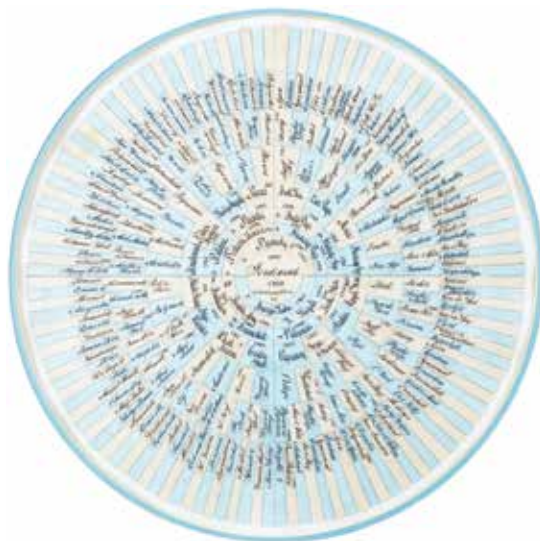




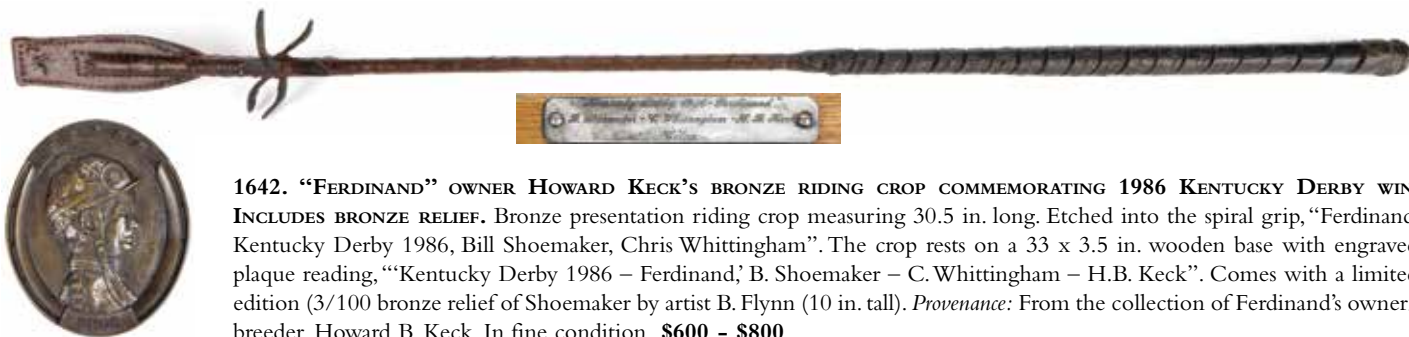
**1639. "FREMEN" RUBBER SANDWORM HOOK PROP FROM *DUNE*.** (Universal, 1984) Vintage stunt hook prop. Consisting of a 23 in. long cast hard rubber 2-barbed hook meticulously studio painted to appear as heavy, oxidized iron. Used in the scene when "Paul Atreides" (Kyle MacLachlan) trained to ride "Sandworms" in the Arrakis desert. Flexible, without core armature. In production used fine condition. **\$800 - \$1,200**



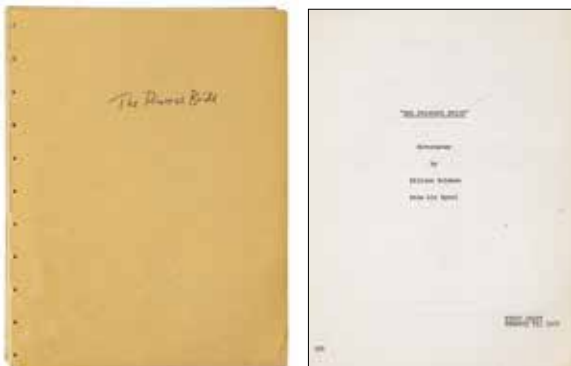
**1640. LOCKHEED SR-71 BLACKBIRD FILMING MINIATURE FROM *D.A.R.Y.L.*** (1985) Constructed of resin with vacuum formed parts meticulously crafted by award-winning visual effects wizard Gregory Jein. The 53 x 30 x 8 in. filming miniature is visible at the climactic ending of the film when the title character steals an SR-71 Blackbird from a nearby airbase. A fantastic example of Hollywood's most impressive modelmaking craft. In very fine condition. **\$1,000 - \$1,500**



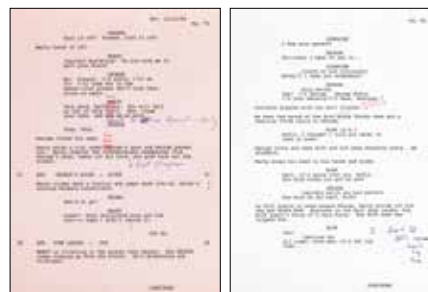
**1641. "FERDINAND" 1987 BREEDERS CUP TROPHY. INCLUDING BREEDER'S CHART SHOWING FERDINAND'S LINEAGE.** In the first meeting of Kentucky Derby winners in the Breeders' Cup Classic, Thoroughbred racehorse Ferdinand, under jockey Willie Shoemaker, held off Alysheba by a nose to win the 1987 event (Hall of Fame rider Shoemaker's only Breeders' Cup victory). The trophy is comprised of a bronze horse standing on a black marble base (standing 12.5 in. tall overall). A silver plaque mounted on the base is engraved, "Ferdinand chestnut colt - 1983 [foaled], Bred by: Howard B. Keck, Trainer: Charles Whittingham, Jockey: William Shoemaker". Comes with original custom velvet-lined wooden box. Includes a framed 21.75 x 21.75 in. ink and gouache Breeder's Chart showing Ferdinand's lineage. *Provenance:* From the collection of Ferdinand's owner/breeder, Howard B. Keck. In fine condition. **\$6,000 - \$8,000**



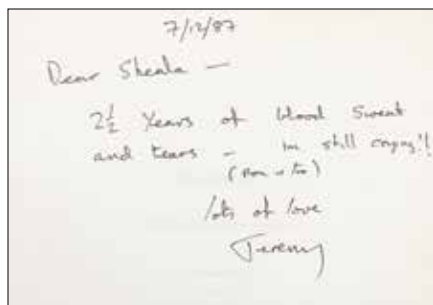
**1642. "FERDINAND" OWNER HOWARD KECK'S BRONZE RIDING CROP COMMEMORATING 1986 KENTUCKY DERBY WIN.** INCLUDES BRONZE RELIEF. Bronze presentation riding crop measuring 30.5 in. long. Etched into the spiral grip, "Ferdinand, Kentucky Derby 1986, Bill Shoemaker, Chris Whittingham". The crop rests on a 33 x 3.5 in. wooden base with engraved plaque reading, "Kentucky Derby 1986 - Ferdinand, B. Shoemaker - C. Whittingham - H.B. Keck". Comes with a limited edition (3/100 bronze relief of Shoemaker by artist B. Flynn (10 in. tall). *Provenance:* From the collection of Ferdinand's owner/breeder, Howard B. Keck. In fine condition. **\$600 - \$800**



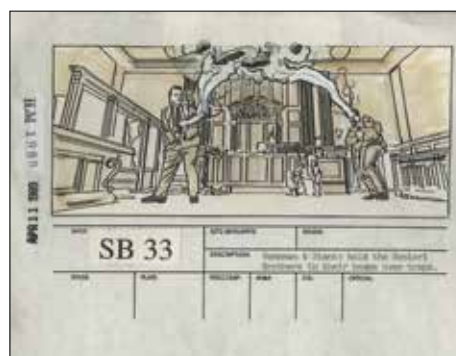
**1643. THE PRINCESS BRIDE ORIGINAL SCRIPT.** (TCF, 1987) Vintage original book bound 168-photocopied page first draft script written by William Goldman from his novel. Dated January 11, 1974. Minor toning and staining to content edges. In very good condition. **\$200 - \$300**



**1645. PRODUCTION NOTEBOOK FOR BACK TO THE FUTURE.** (Universal, 1985) 3-ring tabbed notebook containing shooting and post-production schedules (Steven Spielberg's name highlighted on the distribution list), cast/crew list and original rainbow script with multi-colored revision pages, "Back to the Future" inter-office memos and blue "Amblin Entertainment" heavy stock covers. The majority of the script pages are rubber stamped in red "BTF 0001" as a security measure to prevent the unauthorized release of photocopies. Several pages of the script are annotated in an unknown hand. In production used fine condition. **\$1,000 - \$1,500**



**1644. THE LAST EMPEROR ARCHIVE OF (200+) BEHIND THE SCENES PHOTOGRAPHS, PRESENTATION SCRIPT AND EPHEMERA.** (Columbia, 1987) Massive archive of (200+) 5 x 3.5 in. color snapshots assembled in (8) spiral bound photo albums taken in and around the production in China. Including images of sets, locals, actors, masses of extras, Bertolucci directing, landmarks around the Forbidden City, and much more. Also includes gold covered 127-page presentational script inscribed and signed by producer Jeremy Thomas. Also includes other ephemera related to the premiere of the film such as an invitation to a reception from the British Ambassador, premier program with synopsis and an autographed photo of actor Cary Hiroyuki. All from *The Last Emperor* production accountant Sheala Daniells. **\$1,000 - \$1,500**

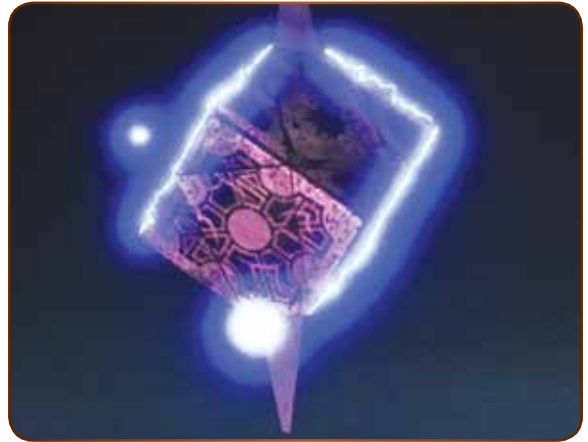


**1646. GHOSTBUSTERS II SET OF (2) STORYBOARD ARTWORKS.** (Columbia, 1989) Set of (2) storyboards accomplished in pencil, pen, gouache and pasteup on 8.5 x 11 in. storyboard paneled sheets (6.5 x 2.75 in. images). With technical information and scenic descriptions including (1) "Venkman blows out FG hanging lamp", and (1) "Venkman and Stantz hold the Scoleri Brothers in their beams over traps". Both with ILM inkstamps. Both in production used fine condition. **\$800 - \$1,200**





## HELLBOUND: HELLRAISER II



**1647. HELLBOUND: HELLRAISER II ICONIC HERO FX PUZZLE BOX.** (New World Pictures, 1988) Screen used "Lemarchand's" iconic "Lament configuration" puzzle box. Constructed of approx. 3 in. square, hollow box (closed) consisting of wooden panels and resin with 3-swiveling corner pieces used to animate the transformation stages of the sinister puzzle box, a central object in the plot. Decorated overall with fine filigreed, laser-etched brass panels featuring mythical occult symbology. Exhibiting heavy production wear, dampstaining with some peeling and bending. Attached to a metal plate (removable) on an 8 in. Lucite rod and pedestal base for display. Screen used boxes from the first two *Hellraiser* films are extremely rare. In screen used good condition. **\$8,000 - \$12,000**

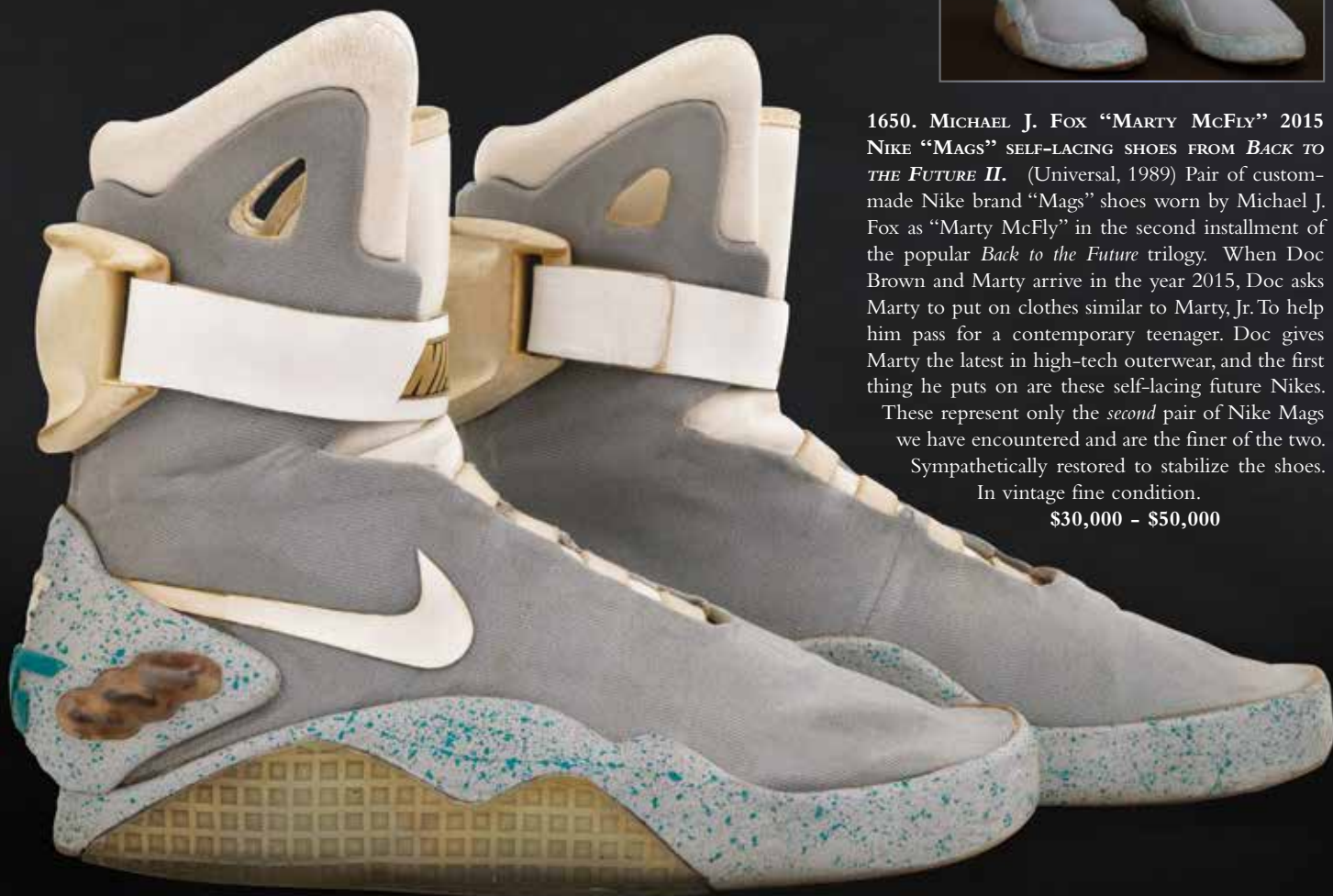


**1648. EXTENSIVE COLLECTION OF (200+) ENTERTAINMENT COLLECTIBLE-RELATED AUCTION CATALOGS.** (1989-2014) Massive collection of (200+) various entertainment related auction catalogs. Including approx. (55) Profiles in History from auction 14 to 68, (8) Sotheby's from 1996-199, (32) Christie's from 1990 - 2014, (26) Butterfield & Butterfield from 1995 - 2002, (9) Odyssey from 1992 - 2003, (12) Camden House from 1989 - 1995, (9) Howard Lowery's from 1991 - 1995, plus a selection of catalogs from Heather Holmberg, Executive Collectibles, Heritage, Julien's, Ellis Props and Graphics, One of a Kind Collectibles and American Originals. Subjects span specialty issues of memorabilia related to Marilyn Monroe, The Beatles, Elvis Presley, Rock & Roll, Sci-Fi, Horror, posters and other props most desirable to the sophisticated collector. All catalogs ranging from very good to fine condition. Special shipping arrangements will apply. **\$400 - \$600**

**1649. "YOU'RE FIRED" FAX FROM BACK TO THE FUTURE II.** (Universal, 1989) Vintage original "You're Fired" fax printout on 8.5 x 11 in. "Cusco" letterhead. Highly visible when "Marty's" (Michael J. Fox) Japanese supervisor calls on the videophone and yells, "Read my fax!" Tri-folded and exhibiting production handling. Comes with an LOA from writer/producer Bob Gale. In very good condition. **\$400 - \$600**



## MARTY McFLY 2015 NIKE MAGS



**1650. MICHAEL J. FOX "MARTY McFLY" 2015 NIKE "MAGS" SELF-LACING SHOES FROM *BACK TO THE FUTURE II*.** (Universal, 1989) Pair of custom-made Nike brand "Mags" shoes worn by Michael J. Fox as "Marty McFly" in the second installment of the popular *Back to the Future* trilogy. When Doc Brown and Marty arrive in the year 2015, Doc asks Marty to put on clothes similar to Marty, Jr. To help him pass for a contemporary teenager. Doc gives Marty the latest in high-tech outerwear, and the first thing he puts on are these self-lacing future Nikes. These represent only the *second* pair of Nike Mags we have encountered and are the finer of the two. Sympathetically restored to stabilize the shoes.

In vintage fine condition.

**\$30,000 - \$50,000**





**1651. MEMPHIS BELLE** SCREEN USED BOMBER JACKET WITH SIGNATURES AND MESSAGES FROM CAST MEMBERS ON THE INSIDE. (Warner Bros., 1990) A chocolate brown leather flight jacket worn by a member of the Memphis Belle cast. The interior of this jacket was hand signed during production by many of the film's

stars including: Billy Zane, Sean Astin, David Straithairn, D.B. Sweeney, Reed Diamond and the film's art director Alan Tomkins (+ one unidentified signature). The jacket features a blue leather wing and star patch sewn to the left sleeve, possibly affixed after production as insignia are often removed from jackets after filming. The back of the jacket features the famous Memphis Belle logo and pin-up girl illustration, the trademark of the airplane and its crew. This is a signature wardrobe piece from the movie and an instantly recognizable piece of cinema history. **\$2,000 - \$3,000**



**1653. KEVIN COSTNER "JOHN DUNBAR"** BOUND JOURNAL FROM *DANCES WITH WOLVES*. (Orion, 1990) Leather journal prop. Constructed of a 8.6 x 5 in. bound leather journal with flap and loop closure. Containing false pages fused together and with a foam core center. Exhibiting water damage. In vintage production used good condition. **\$600 - \$800**



**1652. GREMLIN STOP MOTION PUPPET** FROM *GREMLINS 2*. (Warner Bros., 1990) Created by Rick Baker and his team, the 7 in. "Gremlin" puppet is constructed of cast foam latex skin over an armature of flexible wire allowing the figure to be posed. Expertly finished and painted, the puppet was used in stop motion sequences. Exhibiting deterioration to some extremities, wire breaching some fingers. In vintage very good condition. **\$800 - \$1,200**



**1654. ARNOLD SCHWARZENEGGER SCREEN WORN PUNK JACKET FROM *THE TERMINATOR*.** (Orion, 1984) Vintage original "Terminator" punk jacket. This is the very first costume ever worn by Arnold Schwarzenegger as "T-800 Model 101", the unstoppable cyborg assassin in the film that launched the blockbuster Sci-Fi franchise. Consisting of a gray canvas duffle jacket with black leather triangular panels sewn into the back of the jacket and right elbow, which have been ornamented with chrome pyramid "punk"-style studs. With black leather-faced standing collar, steel chain attached to the right shoulder epaulet and looping under the arm. Snap and zipper front closure. Highly visible when the Terminator emerges from the future, nude, and steals clothing from punks at Griffith Park Observatory. With studio distressed holes around right arm and shoulder, theatrical soiling, some missing studs and production wear. In vintage fine condition. **\$20,000 - \$30,000**





**1655. MICHAEL BIEHN "KYLE REESE" FUTURISTIC REBEL JACKET FROM *THE TERMINATOR*.** (Orion, 1984) Vintage original futuristic rebel uniform jacket. A modified green nylon "MA-1" flight jacket with added quilted packing blanket panels, added leather strap belting collar, web namebadge affixed to left breast, and zipper front closure. With wool elastic cuffs and waist. Heavily studio distressed with extensive airbrushed soiling and charring, missing material representing battle damage exposing the jacket interior. Even the jacket's bright orange lining has been theatrically soiled and distressed. Highly visible worn by Micheal Biehn as "Kyle Reese" in flashbacks to futuristic battle scenes of the film. In vintage, production used very good condition. **\$6,000 - \$8,000**



**1656. *TERMINATOR 4: SALVATION* HERO SHIV PROP.** (CarolCo, 1991) Hero prop weapon constructed of 9.6 in. x .8 in. steel diamond grip bar section, red fabric-wrapped handle, and 1.5 x 1.5 in. metal CHP Sheriff's star badge tied to the business end of the steel bar. Highly visible as assembled onscreen by Anton Yelchin as "Kyle Reese" and used as a weapon to stab a T-800 cyborg. Comes in a professional display case with logo in cut mat and images from the corresponding scene. In production used fine condition. **\$1,000 - \$1,500**



**1657. *TERMINATOR 2: JUDGMENT DAY* SCREEN USED HERO BIKER KNIFE.** (CarolCo, 1991) Prop hero 12.6 in. dagger with lightweight studio made 7.25 in. long aluminum blade, aluminum looped cross-guard, cast ridged black resin grip, and aluminum pommel cap. Visible in the opening biker bar scene when Arnold Schwarzenegger is stabbed and then pins the hoodlum to a pool table. With minor production wear. In vintage fine condition. **\$1,500 - \$2,500**



**1658. FX BIKER KNIFE USED ON ARNOLD IN *TERMINATOR 2: JUDGMENT DAY*.** (CarolCo, 1991) Prop hero FX knife with lightweight 6.9 in. long dagger with a cut 1.5 in. aluminum blade with small threaded hole for attachment to body rig, steel looped cross guard, cast ridged black plastic grip, and steel pommel cap. Visible in the opening biker bar scene when Arnold Schwarzenegger is stabbed before removing the knife and pinning his attacker to a pool table. The truncated, blunt blade accomplished the effect of being embedded in the actor. With minor production wear. In vintage fine condition. **\$600 - \$800**



**1659. ARNOLD SCHWARZENEGGER SIGNED SCREEN USED “TERMINATOR” JACKET FROM *TERMINATOR 2: JUDGMENT DAY*.** (CarolCo, 1991) The iconic signature T-800 “Terminator” jacket features moderate scuffing and production distress to represent damage incurred during heroic battles. Considering the several stages of advancing damage to the Cyborg, this hero jacket would have appeared in earlier sequences of the blockbuster film. Signed boldly in white on interior left flap, “Arnold Schwarzenegger”. This jacket was donated by Scharzenegger for a raffle held to benefit The Children’s Eye Care Clinic of the Children’s Hospital, sponsored by The Society of Operating Cameramen, in March of 2014 and is accompanied by the winning numbered ticket and an accompanying notarized acknowledgement from the contest winner. In production used fine condition. \$20,000 - \$30,000





**1660. THE THREE MUSKETEERS**  
CLAPPERBOARD. (TCF, 1993) Plexiglass clapperboard with traditional hinged wooden clapstick is present on top with signature black-and-white interleaved diagonal lines. Measuring approx. 11 x 10 in. with, "2nd Unit 'The Three Musketeers' / Roll UK 11B / Take 3 / Director Mickey Moore/ Camera Rex Metz/ B". With white gaffer's tape at the bottom, written, "6th August, 1993" In production-used, good condition. **\$400 - \$600**



**1662. JIM CARREY "RIDDLER" COS-  
TUME WITH GREEN BOWLER HAT AND  
GOLD CANE FROM *BATMAN FOREVER*.**  
(Warner Bros., 1995) This instantly identifiable costume was worn by Jim Carrey for his portrayal of "Batman's" nemesis, "The Riddler" in *Batman Forever*. The 1-piece neon green, stretch bodysuit is emblazoned with numerous question marks, The Riddler's trademark. Includes green bowler hat with large question mark motif to front. The costume is completed by The Riddler's signature 38 in. cane made of a metallic gold-painted resin shaft and rubber question-mark handle. This iconic character ensemble is an important landmark in the Riddler's modern incarnation and the *Batman* legacy. In very good condition. **\$10,000 - \$15,000**

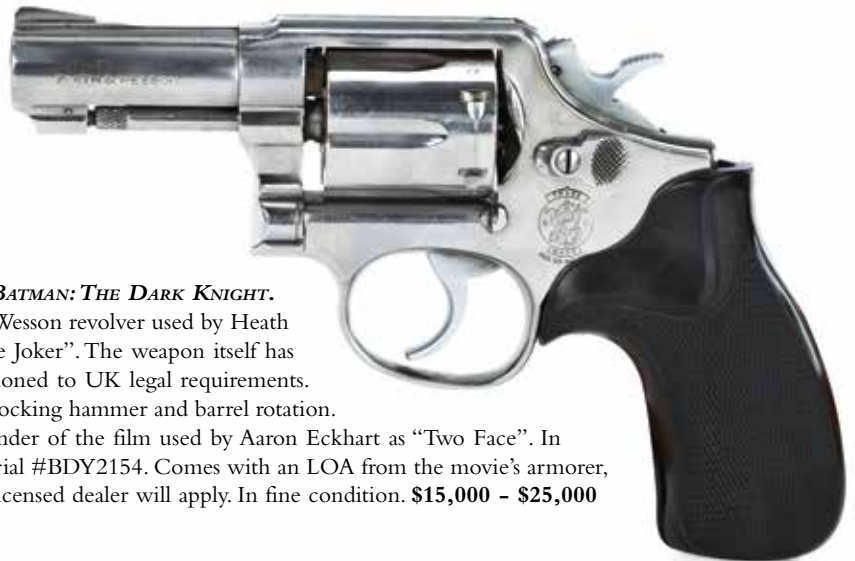


**1661. ALICIA SILVERSTONE "BARBARA WILSON" MOTORCYCLE HELMET FROM *BATMAN & ROBIN*.** (Warner Bros., 1997) Screen used motorcycle helmet consisting of a Bell brand anti-fogging fiberglass motorcycle helmet. With factory padding and snap on visor, the helmet has been custom painted with angel and wings. Studio distressed with scratches and dings to represent use and wear. Worn by Alicia Silverstone as "Barbara" prior to her transformation into "Batgirl". Includes (5) Polaroid color continuity photos of the actress in character, some with the helmet visible. In production used very good condition. **\$800 - \$1,200**

# BATMISSILE



**1663. ORIGINAL “BATMISSILE” COMPLETE ONE-OF-A-KIND FILMING MINIATURE FROM *BATMAN RETURNS*.** (Warner Bros., 1992) This unique and highly detailed Batmissile miniature is constructed of fiberglass body with plastic and metal details on a metal chassis. Measuring approx. 58 in. long, the model was used in creating the high-octane action sequence in which the Batmobile transforms into a slimmer version by shedding its fenders and realigning its wheels to fit through a narrow alley and shake off pursuing police cars. This miniature was hung vertically from a steel rod and the loosely attached fenders were then pulled away with filament to give the convincing illusion of the pieces being jettisoned. Also shot in wide and close up driving sequences and spinning wheel details. While several regular Batmobiles were constructed for the film, this is the only complete Batmissile miniature that was ever made. Accompanied by 15+ photocopy pages of sketches, storyboards and shooting schedules related to the Batmissile. Exhibiting some production wear. In very good condition. Comes with an LOA from key model maker Lou Zutavern. **\$15,000 - \$20,000**



**1664. HEATH LEDGER HERO “JOKER” .38 SPECIAL FROM *BATMAN: THE DARK KNIGHT*.** (Warner Bros., 2008) This is the hero stainless steel Smith & Wesson revolver used by Heath Ledger in his Academy Award winning performance as “The Joker”. The weapon itself has black rubber grips and has been fully and safely decommissioned to UK legal requirements. The gun retains full functionality including moving trigger, cocking hammer and barrel rotation. Highly visible in the hospital scenes and then for the remainder of the film used by Aaron Eckhart as “Two Face”. In fact virtually every scene with Two Face features this gun. Serial #BDY2154. Comes with an LOA from the movie’s armorer, Bapty. Special shipping arrangements via a Federal firearms-licensed dealer will apply. In fine condition. **\$15,000 - \$25,000**





**1665. HEATH LEDGER (7) "JOKER" CARDS FROM *BATMAN: THE DARK KNIGHT*.** (Warner Bros., 2008) Collection of (7) assorted "Joker" 2.4 x 3.5 in. signature character playing cards. Production made unique calling cards used by Heath Ledger in his Academy Award winning performance as "The Joker". Assembled in a display mat and frame showing a variety of front and back card designs. With production handling and minor studio distress. In overall, very fine condition. **\$1,000 - \$1,500**



**1666. RAUL JULIA "GOMEZ ADDAMS" SIGNATURE PINSTRIPE SUIT FROM *ADDAMS FAMILY VALUES*.** (Paramount, 1993) Custom-made signature character 2-piece double-breasted suit. The iconic dark grey suit includes (1) wool pinstripe "Gomez" jacket with silver silk diamond-patterned lining and (1) matching pair of slacks. Jacket and pants each retain the "Barbara Matera" maker's label with handwritten, "Mr. Julia #2" in the jacket and "Mr. Julia" in the pants. Worn throughout the film. In vintage very fine condition. **\$2,000 - \$3,000**



**1667. ROBIN WILLIAMS "PETER PAN" COSTUME FROM *HOOK*.** (Amblin, 1991) Green leather signature (3) piece costume consisting of (1) custom-made fringed suede tunic jacket with leather tie front closure and handwritten on interior "Flying R.", (1) pair of suede elastic-waist shorts with Columbia Studios bias label, and (1) pair of knit woolen leggings with elastic suspenders and stirrups at hems. Worn by Williams as "Peter Pan" throughout the film. In vintage fine condition. *Provenance:* Sotheby's, New York, "Animation Art/Collectors' Carousel" December 19, 1997, Lot 548. **\$8,000 - \$12,000**



**1668. ROBIN WILLIAMS "LESLIE ZEVO" SHIRT FROM *TOYS*. (TCF, 1992)**  
 Vintage signature tailored shirt constructed of crème silk with abstract checkerboard collar and cuffs and unique pinpoint buttons on the front closure. Highly visible worn by Williams in the climactic showdown with the war toys. Instantly recognizable. With some small holes to the back shoulder and production wear and fading. In vintage very good condition. **\$1,000 - \$1,500**



**1670. ROBIN WILLIAMS "MRS. DOUBTFIRE" COMPLETE COSTUME AND FAT SUIT FROM *MRS. DOUBTFIRE*. (TCF, 1993)** Custom-made signature "Mrs. Doubtfire" costume consisting of (1) dusty rose wool cardigan, ivory cotton blouse with floral embroidered panel concealing the button front closure and retaining internal bias label with, "SB #11", (1) Forest green and maroon plaid knee-length flannel pleated skirt, (1) pair of tan support hose, and (1) pair of mocha snub-heeled brogue lace up shoes. Accompanied by the all-important female padded body suit that facilitated Williams' remarkable shape-changing from his character "Daniel Hillard" into the lovable English matron "Mrs. Doubtfire". In production used fine condition. **\$12,000 - \$15,000**



**1669. OVERSIZED PIRATE "WIND-UP" TOY FROM *TOYS*. (TCF, 1992)** Beautiful production made one-of-a-kind oversize wind-up toy. Constructed of vacuum formed plastic, metal and rubber, the 23.5 x 6.75 in. toy features 2-wheels to roll on, swinging arms and a bell at the front. Studio painted as a caricature pirate. Highly visible in the climactic scene when Robin Williams as "Leslie Zevo" is chased into a warehouse where he gives an inspirational speech to dozens of toys. Electronics present and untested. In fine condition. **\$300 - \$500**







**1671. JOHNNY DEPP "SAM" COSTUME FROM *BENNY & JOON*.** (MGM, 1993) Vintage original 4-piece costume and shoes. Including (1) navy wool double-breasted jacket with brass buttons, (1) crème colored tailored shirt with French cuffs retaining the custom "Anto" maker's label with embroidered label, "J D" and typed "My, 1992, (1) olive and khaki striped wool pants with split legs and hook and eye closure with fleur-de-lis brass buttons, (1) black with crème polka dot clip on silk tie, and a pair of size 9 black canvas shoes. All but the pants are screen worn by Depp, with the pants labeled "Noon Orsatti" (stunt man). Costumer's label states, "Johnny Depp has pants he wore in the film plus maroon suspenders". In fine condition. **\$8,000 - \$12,000**



**1672. MARY STUART MASTERSON "JOON" COMPLETE COSTUME FROM *BENNY & JOON*.** (MGM, 1993) Original costume consisting of paint spattered XXXL t-shirt with Fruit of the Loom maker's label, floral cotton pajama pants, and Converse All-Star tennis shoes. All retain the costumer's tags. Highly visible when Masterson as "Joon" creates a large abstract painting using brushes and her hands. In production used fine condition. **\$400 - \$600**



**1673. AIDAN QUINN "BENNY" COMPLETE COSTUME FROM *BENNY & JOON*.** (MGM, 1993) Original costume consisting of navy blue cotton coveralls with oval embroidered "Benny" patch on the left breast, olive drab XL t-shirt. Retaining costumer's tags. Visible when Aidan Quinn as "Benny" is at work in the garage. In production used fine condition. **\$400 - \$600**



**1674. JURASSIC PARK DINO-HANDLER "SPAS 12" PROP GUN.** (Universal, 1993) Screen used prop Franchi SPAS 12 gun. Constructed of cast hard rubber. Studio detailed and distressed to appear as steel. This style of weapon is seen in use by InGen workers in the opening sequence with the caged Velociraptor and in gun lockers. With original Universal Studios Property Department tag. In production used very good condition. **\$600 - \$800**



**1675. COSTA RICA LICENSE PLATE FROM "OPENING SCENE" OF JURASSIC PARK.** (Universal, 1993) Consisting of a 12 x 6 in. stamped metal painted license plate reading, "Costa Rica Central America" and number "346536" From the vehicle carrying the InGen competitor who meets "Nedry" (Wayne Knight) to discuss an illicit dinosaur embryo-stealing scheme. 4 holes in corners for screw mounting. Highly studio distressed and covered in theatrical mud. In fine condition. **\$300 - \$500**



**1677. JURASSIC PARK OPENING SEQUENCE RESTAURANT BLANK RECEIPT AND JERRY MOSS BUSINESS CARD.** (Universal, 1993) Production made 3.3 x 4.95 in. Spanish language restaurant receipt from the opening scene in which "Nedry" (Wayne Knight) discusses an illicit dinosaur embryo-stealing scheme. Accompanied by the Jurassic Park business card of Property Master Jerry Moss. In fine condition. **\$200 - \$300**

**1676. JURASSIC PARK DINO-HANDLER HELMET.** (Universal, 1993) Vintage original bright orange industrial hard hat with size-adjustable liner and iconic Jurassic Park logo affixed to the front. Retaining the internal "Fibre-metal" maker's label. In vintage, production used fine condition. **\$400 - \$600**



**1678. JURASSIC PARK ARRIVAL JEEP AT HELIPAD LICENSE PLATE #29.** (Universal, 1993) Consisting of a 12 x 6 in. stamped metal painted license plate with decal logo and raised letters reading, "Jurassic Park" and "29 i.n.C.R." Plate #29 was used on the front of the Jeep, which transported "John Hammond" (Richard Attenborough) and "Donald Gennaro" (Martin Ferrero) from the helipad to the park. 4 holes in corners for screw mounting to a jeep. Marked "Helipad A" on verso. In vintage fine condition. **\$1,500 - \$2,500**





**1679. JURASSIC PARK ARRIVAL JEEP AT HELIPAD LICENSE PLATE #18.** (Universal, 1993) Consisting of a 12 x 6 in. stamped metal painted license plate with decal logo and raised letters reading, "Jurassic Park" and "18 i.n.C.R." From the jeep the cast rides in during their early orientation to the park. 4 holes in corners for screw mounting to a jeep. Marked "Helipad" on verso. **\$1,500 - \$2,500**



**1680. JURASSIC PARK EXPLORER LICENSE PLATE #4.** (Universal, 1993) Consisting of a 12 x 6 in. stamped metal painted license plate with decal logo and raised letters reading, "Jurassic Park" and "4 i.n.C.R." From the vehicle the T-Rex mauls in the iconic confrontation in the rain. 4 holes in corners for screw mounting to a jeep. Marked "#1 Explorer" on verso. **\$2,000 - \$3,000**



**1681. JURASSIC PARK EXPLORER LICENSE PLATE #5.** (Universal, 1993) Consisting of a 12 x 6 in. stamped metal painted license plate with decal logo and raised letters reading, "Jurassic Park" and "5 i.n.C.R." 4 holes in corners for screw mounting to a jeep. Marked "#2 Explorer" on verso. Plate #5 is from one of two Ford Explorers used in the film, each outfitted with only a single rear plate. In fine condition. **\$2,000 - \$3,000**



**1682. JURASSIC PARK "MULDOON" AND "HARDING" JEEP LICENSE PLATE #10.** (Universal, 1993) Consisting of a 12 x 6 in. stamped and painted metal license plate prop with decal logo and raised letters reading, "Jurassic Park" and "10 i.n.C.R." With 4 holes in corners for screw

mounting to a jeep. Marked "Muldoon & Harding" on verso. Plate #10 was used in the iconic scene where Dr. "Ian Malcolm" (Jeff Goldblum), "Dr. Ellie Sattler" (Laura Dern), and "Robert Muldoon" (Bob Peck) are chased by a rampaging T-Rex. The plate is studio distressed and covered in FX dirt. In fine condition. **\$1,500 - \$2,500**



**1683. JURASSIC PARK JEEP DRIVER SHIRT.** (Universal, 1993) Vintage screen used XL salmon-colored short sleeve polo shirt from the Steven Spielberg blockbuster. With embroidered

Jurassic Park patch on left breast. Retaining "Thornton Bay" maker's label on interior collar. In vintage fine condition. **\$200 - \$300**





**1684. JURASSIC PARK "NEDRY" JEEP LICENSE PLATE #12.** (Universal, 1993) Consisting of a 12 x 6 in. stamped metal painted license plate with decal logo and raised letters reading, "Jurassic Park" and "12 i.n.C.R." 4 holes in corners for screw mounting to a jeep. Unpainted verso. Marked "Nedry Jeep" on verso. Plate

#12 is the rear plate from "Dennis Nedry's" (Wayne Knight) Jeep, which plays a central part in the scenes where he flees Jurassic Park with stolen dinosaur embryos before meeting his demise in a fateful meeting with a Dilophosaurus. **\$2,000 - \$3,000**



**1685. JURASSIC PARK "Mr. DNA" CARTOON CEL SIGNED BY STEVEN SPIELBERG.** (Universal, 1993) Original hand-painted cartoon cel of "Mr. DNA" character from the *Jurassic Park* tour. Accomplished in ink and gouache on 12.5 x 10.5 in. animator's acetate. Signed to the right of art, "Steven Spielberg". Accompanied by the 12.5 x 10.4 in. corresponding pencil sketch for the cel. *Provenance:* Howard Lowry, "An Auction to Benefit Kidsfilm", October 15, 1995, Lot 64 (auction catalog included). In fine condition. **\$800 - \$1,200**



**1686. JURASSIC PARK EARLY DINOSAUR SEQUENCE STORYBOARDS.** (Universal, 1993) Vintage photostat copies of dramatic storyboard sequences planned with "Go-Motion" puppets before CGI was settled on. Collected in a 3-ring binder including, "T-Rex Attacks", "T-Rex lifts Land Cruiser", "T-Rex charges Grant and Malcolm's car", "2 Raptors chase kids", "T-Rex turns on Grant", "Spitter pursues Nedry", "Hadrosaurs feed around sleep tree with baby", "T-Rex Finale", and more. Also includes 25+ call sheets. In vintage very good condition. **\$300 - \$500**



**1687. JURASSIC PARK (3) INGEN PROP BADGES.** (Universal, 1993) Collection of (3) laminated 2.5 x 4 in. InGen prop badges. Consisting of paper "Jurassic Park" printed badges with employee photo, bar code and holographic dinosaur seal. Including (1) Bob Davis, (1) John Smith, and (1) unnamed. 2-retain their snap lanyard hoops. All in vintage very fine condition. **\$400 - \$600**



**1688. JURASSIC PARK VELOCIRAPTOR EGG.** (Universal, 1993) Screen used 4 x 7.5 in. round, hollow-cast resin Raptor egg airbrushed and hand painted in mottled earth tones. Exhibiting a .75 in. molding hole. In production used very fine condition. **\$1,000 - \$1,500**







**1689. JURASSIC PARK (4) EGGS FROM LAB SCENE.** (Universal, 1993) Collection of (4) prop eggs including (3) hollow 3.75 x 2.5 in. ivory colored eggs and (1) 5 x 3.25 in. black hollow egg. All with a single hole at one end. Seen in the lab sequences in *Jurassic Park*. In production used fine condition. **\$400 - \$600**



**1690. STAN WINSTON'S SIGNED CREW HAT FROM JURASSIC PARK.** (Universal, 1993) Crew ball cap consisting of black wool, adjustable snap-back, board billed baseball cap with "Jurassic Park" embroidered logo patch at the front of crown. Signed on the underside of the bill by special effects master Stan Winston. In production used very good condition. **\$200 - \$300**



**1692. T-REX TOOTH FROM JURASSIC PARK.** (Universal, 1993) Incredibly detailed Tyrannosaurus Rex tooth, cast in resin, realistically painted with ivory and brown detail. The tooth itself is 5.25 in. long with a 2 in. threaded metal post protruding from the root



for anchoring to the mechanical armature of the life-sized T-Rex. A spectacular example of special effects sculpture and painting and a rare piece of one of the most famous dinosaurs in movie history. Presented on a cast resin, black painted 4.75 in. round display base with beveled face imprinted with the movie logo and "Tyrannosaurus Rex Tooth". In production used, fine condition. **\$800 - \$1,200**



**1691. JURASSIC PARK HERO HAND CLAW FROM THE ICONIC T-REX SIGNED BY STAN WINSTON.** (Universal, 1993) Constructed of cast resin, painted and distressed with great detail to appear aged, calcified and ridged. The claw measures 4 x 1.5 x 2 in. Presented on a weighted aluminum 4.5 in. round display base, signed on the surface, "Stan Winston". With printed "Original T-Rex Claw used in Jurassic Park" plaque affixed to the bottom of the base. Comes with a Stan Winston COA stating, "This is an actual claw from the T-Rex mechanical figure used in shooting the attack sequence in 'Jurassic Park.' It was removed from the articulated forearm of the key Tyrannosaurus' mechanical structure." In fine condition. **\$2,000 - \$3,000**



**1693. T-REX TOE CLAW FROM JURASSIC PARK.** (Universal, 1993) Constructed of dense black foam rubber, painted and distressed with great detail to appear aged, calcified and cracked. The claw measures 11 x 6 x 7 in. and features a 3 in. metal bar that connected to the armature of the mechanical dinosaur. The claw is marked with designated position on the foot, "R1". This claw represents a rare few existing T-Rex components left from the meticulously researched and beautifully crafted Stan Winston Studio masterpiece. With a 4.25 x 2 in. notch carved in the back by production. In fine condition. **\$2,000 - \$3,000**





**1694. JURASSIC PARK BRACHIOSAUR TEST EYE.** (Universal, 1993) FX test 8 in. oval "Brachiosaur" eye constructed of cast resin textured orb painted with great detail in brown, amber and black, and then covered with an integral clear acrylic shell, giving the appearance of a living reptilian eyeball. Hollow in back. The eye is implanted in a 9 x 6.5 in. segment of reptilian-scaled dinosaur face for design approval and paint testing. In vintage very fine condition. **\$800 - \$1,200**



**1695. T-REX SCREEN USED EYE FROM JURASSIC PARK.** (Universal, 1993) Screen used 2.75 x 3.5 in. round "Tyrannosaurus Rex" eye constructed of cast resin textured orb painted with great detail in ambers, reds, browns, and then covered with an integral clear acrylic shell, giving the appearance of a living reptilian eyeball with realistic blood vessels and iris. Hollow in back and marked in ink with, "T-Rex - Hero 1 Jurassic". Minor chipping to back edges. In vintage very fine condition. **\$1,000 - \$1,500**



**1696. FULL-SCALE JURASSIC PARK VELOCIRAPTOR DISPLAY CREATED FROM ORIGINAL STAN WINSTON STUDIO MOLDS.** (Universal, 1993) Incredibly impressive life-size adult Velociraptor, standing overall 86 in. tall (on 22 in. purposely distressed wooden base detailed with "InGen" graphics) and measuring 152 in. long, created of fiberglass from the original molds sculpted by the Academy Award-winning artisans at Stan Winston Studio. The raptor is hand painted and detailed in pose with original hand painted acrylic eyes from the production. In fine condition. **\$10,000 - \$12,000**







**1697. JURASSIC PARK VELOCIRAPTOR FX TEST EYE.** (Universal, 1993) FX test 2 in. oval "Velociraptor" eye constructed of cast resin textured orb painted with great detail in green, red and black, and then covered with an integral clear acrylic shell, giving the appearance of a living reptilian eyeball. Hollow in back. The eye is implanted in a 8.1 x 6.1 in. segment of reptilian-scaled dinosaur face for design approval and paint testing. With minor paint chipping. In vintage fine condition. **\$800 - \$1,200**



**1699. VELOCIRAPTOR TAPPING CLAW FROM JURASSIC PARK.** (Universal, 1993) Screen used 11 x 7 in. Velociraptor toe, constructed of cast foam latex over aluminum armature wire.

With cast resin claw painted and distressed with great detail to appear aged, calcified and ridged and embedded in the toe. With latex cuticle intact. Studio finished and painted in hyper realistic reptilian colors. With back of toe torn in removal from the figure and armature wire exposed. A rare example of a screen used dinosaur component. In fine condition. **\$2,000 - \$3,000**



**1698. VELOCIRAPTOR UPPER JAW FROM JURASSIC PARK.** (Universal, 1993) Screen used 14.8 in x 6.6 in. upper palate from a Velociraptor. Constructed of cast resin palate with (29) implanted razor serrated teeth. Studio painted realistically and with remnants of flashing of blending edges from foam latex skin over animatronic armature. Broken at the back where the piece was removed and at the front where the tip has been broken. Exhibited on a black display base. In production used very good condition. **\$400 - \$600**

armature. Broken at the back where the piece was removed and at the front where the tip has been broken. Exhibited on a black display base. In production used very good condition. **\$400 - \$600**



**1700. VELOCIRAPTOR EYE FROM JURASSIC PARK.** (Universal, 1993) Screen used 2.25 x 1.75 in. round "Raptor" eye constructed of cast resin textured orb painted with great detail in greens, yellows and browns, and then covered with an integral clear acrylic shell, giving the appearance of a living reptilian eyeball. Hollow in back and marked in ink with, "A". In vintage very fine condition. **\$800 - \$1,200**



**1701. JURASSIC PARK PRACTICAL EFFECT VELOCIRAPTOR FOOTPRINT MAKERS.** (Universal, 1993) Original set of (2) 6.75 x 10 in. footprint making sandals. Constructed of polyfoam Velociraptor foot bottoms affixed to Teva brand velcro and web strapped sandals. The sandal bottoms have been cut to accommodate the dinosaur foot bottoms.

The custom footwear was worn by an FX crewmember to create Raptor footprints for the production. Foam remains supple and intact. Approx. size 10 sandal. In fine condition. **\$600 - \$800**



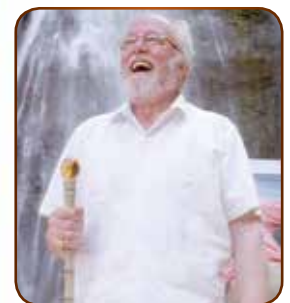
**1702. SET OF (3) VELOCIRAPTOR CLAWS FROM *JURASSIC PARK*.** (Universal, 1993) Set of (3) claws constructed of cast resin, painted and distressed with great detail to appear aged, calcified and ridged. The claws range in size from 3 in. to 4.75 in. long. Presented on a cast resin, black painted 4.75 in. round display base with beveled face imprinted with the movie logo and "Velociraptor Claws". In fine condition. **\$600 - \$800**



**1703. CHAMPAGNE BOTTLE AND GLASS FROM TRAILER SCENE AT THE BEGINNING OF *JURASSIC PARK*.** (Universal, 1993) Prop Moët & Chandon Champagne bottle and glass. Consisting of an actual 750 ml bottle and 8 oz. highball glass. Highly visible in the opening scenes of the epic film when "Ellie" (Laura Dern) and "Alan" (Sam Neill) visit "John Hammond" (Sir Richard Attenborough) and are invited to Jurassic Park. The prop sealed bottle is one of the unused backup bottles created for additional takes. In vintage fine condition. **\$400 - \$600**



**1704. *JURASSIC PARK* SCREEN USED VISITOR'S CENTER DINING ROOM CHAIR.** (Universal, 1993) Bent wood rattan and bamboo dining room chair. Measuring 19 x 24 x 34 in. With bamboo struts bridging seat to arms and to back. With wire wrapped caps. Ivory fabric and foam upholstered seat cushion. With dark stained limbs. Highly visible in the climactic Visitor's Center Raptor chase sequences. In vintage fine condition. **\$800 - \$1,200**

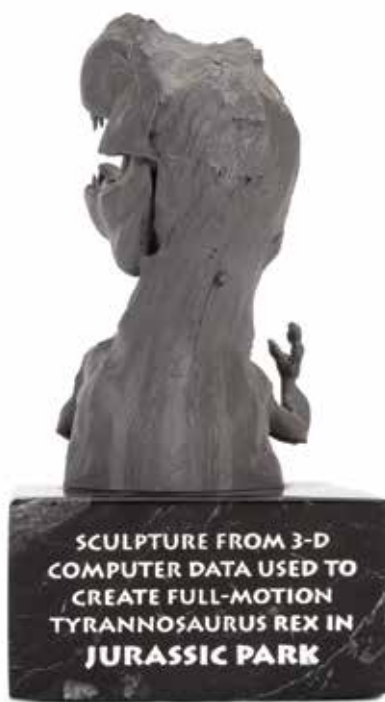


**1705. SIR RICHARD ATTENBOROUGH "JOHN HAMMOND" SIGNATURE WALKING CANE FROM *JURASSIC PARK*.** (Universal, 1993) Screen used 33.5 in. walking stick constructed of cast resin shaft in the form of tapering 13 sections of dinosaur bone crowned by an egg-shaped globe of amber, suspending a large prehistoric, fossilized mosquito embodying the entire premise of the Sci-Fi franchise. With a rubber tip at the bottom. Seen throughout the film used by Sir Richard Attenborough as "John Hammond" the mad visionary responsible for Jurassic Park. In production used fine condition. **\$20,000 - \$30,000**





**1706. JURASSIC PARK SCREEN USED DISTRESSED BROCHURE.** (Universal, 1993) Vintage original printed-paper foldout brochure. Measuring 3.75 x 8.25 in. folded and 14.75 x 16.5 in. when opened to reveal a map of Jurassic Park. With legends and icons for different attractions at the dinosaur park. With general info in English and Japanese on the verso. Even displaying a Kodak ad on the back when folded. Creased from folds and production distressed from use following the T-Rex attack on the Ford Explorer. In fine condition. **\$1,000 - \$1,500**



**1707. VINTAGE ORIGINAL ILM CREW GIFT FROM JURASSIC PARK.** (Universal, 1993) Consisting of a 7 in. tall presentation statue of a 5 in. resin cast of a T-Rex maquette affixed to a 4 x 3.5 x 2 in. dark marble base. Imprinted on the back of the base, "Sculpture from 3-D computer data used to create full-motion Tyrannosaurus Rex in Jurassic Park". Front of base reads "Industrial Light + Magic". In fine condition. **\$600 - \$800**



**1708. JURASSIC PARK INSECT IN RESIN PROMOTIONAL GIFT.** (Universal, 1993) Vintage promotional object consisting of a cast resin 5 x 3.5 in. amber shard with a 2.5 x 2 in. transparent amber resin "window" containing a prehistoric mosquito suspended in the fossilized sap. Awarded in very limited numbers to European video distributors. In fine condition. **\$400 - \$600**



**1709. JURASSIC PARK REPLICA "HAMMOND" CANE AWARD GIVEN FOR EUROPEAN VIDEO SALES.** (Universal, 1993) Award replica 32 in. walking stick constructed of cast resin shaft in the form of tapering 13 sections of dinosaur bone crowned by an egg-shaped globe of amber, suspending a large prehistoric, fossilized mosquito. Created as a representation of the screen used Hammond cane seen throughout the film as used by Sir Richard Attenborough. In a presentation display case with plaque. Given as a premium to Jim Barton October 4, 1994. In fine condition. **\$800 - \$1,200**



**1710. TOM HANKS  
"FORREST GUMP"**

**CLASS A UNIFORM  
FROM *FORREST GUMP*.**

(Paramount, 1994) Complete signature green wool Army uniform including (1) fully decorated jacket with rank insignias on sleeves, pins on epaulets, baby blue braid around right shoulder, bars and pins on left breast pocket, rifleman pins, and "Gump" name tag retaining "Motion Picture Costume" bias label with typed, "Tom Hanks F. Gump", (1) khaki long-sleeve shirt, matching pants with "Motion Picture Costume" bias label with typed, "Tom Hanks F. Gump", (1) military hat size 7-7/8 with handwritten

"T. Hanks F. Gump #4", (1) black cotton "Motion Picture Costume" tie, and (1) pair of 9-1/2 regular black leather shoes. Also includes a green garrison cap with pin. Visible when "Forrest Gump" speaks at an anti-Vietnam war rally. In production used, very fine condition. **\$10,000 - \$15,000**



**1711. TOM HANKS "FORREST GUMP" PROP MEDAL OF VALOR.** (Paramount, 1994) Production made, screen worn prop medal of valor. Constructed of a metal 5-point star surrounded by a wreath and hanging from a metal eagle insignia on a bar inscribed with, "Valor". The medal is affixed by a central 1.75 x 2 in. blue ribbon-covered hub embroidered with 13 white stars. With a gross grain blue ribbon lanyard with silk spanner and snap closure at the top. Visible when Gump is awarded the medal by the President, when Gump speaks at an anti-war rally and when he gifts the medal to "Jenny" (Robin Wright). With signs of fading and soiling. In production used very good condition. **\$4,000 - \$6,000**



**1712. KEANU REEVES  
"JOHNNY MNEMONIC"  
HERO CYBER INTERFACE  
HELMET.** (TriStar, 1995)

Screen used iconic cyber interface helmet from artist and director Robert Longo in his collaboration with cyberpunk prophet William Gibson. Constructed of commercial fiberglass crash helmet, embellished with a variety of hardware including, computer boards, circuitry, automotive parts, gaskets, wires, tubes and hoses to appear as nerve bundles. Attached to nodes on the central

helmet cortex, which features an opaque face screen and rubber chin-strap. Trailing from the back of the helmet is a stream of electronic plugs and wires and even a repurposed garbage disposal housing. With steel chains for hanging the heavy device. Highly visible in the film when "Johnny" (Keanu Reeves) downloads information from his brain chip as well as in promotional materials. Electronics present but untested. In production used very good condition. **\$4,000 - \$6,000**





**1713. HERO BERETTA 92 WITH SILENCER USED BY JEAN RENO IN *LEON: THE PROFESSIONAL*.** (Gaumont, 1994) The signature pistols of "Léon" (Jean Reno) are Beretta 92FSs fitted with compensators and, in some scenes, silencers. This hero Beretta with silencer is highly visible throughout key scenes of this action film, and notably during the climactic shootout scene at the end of the film. Mathilda (Natalie Portman) is also seen assembling Léon's Beretta 92FSs pistols in the course of the film. Both gun and silencer accompanied by LOAs from Christophe Maratier, head armorer of the film. Includes the French deactivation certificate. Special shipping arrangements via a Federal firearms-licensed dealer will apply. In fine condition. **\$20,000 - \$30,000**



**1714. HERO SINGLE-SHOT SPRINGFIELD USED BY JEAN RENO IN *LEON: THE PROFESSIONAL*. INCLUDES FRENCH AND ENGLISH DEACTIVATION CERTIFICATES.** (Gaumont, 1994) Single shot customized Springfield M1911-A2 SASS Marksman's pistol, serial number NM142735. Seen clearly at several points throughout the film and carried with the rest of Leon's (Jean Reno) arsenal in his case. This weapon was also selected by photographer Patrick Camboulive for a publicity photo shoot and was seen being brandished by Reno in several resulting publicity stills. Accompanied by an LOA from Christophe Maratier, head armorer of the film. Includes the British and French deactivation certificates. Special shipping arrangements via a Federal firearms-licensed dealer will apply. In fine condition. **\$15,000 - \$20,000**



**1715. MICHAEL JORDAN UNIFORM FROM *SPACE JAM*.** (Warner Bros., 1996) Screen worn complete basketball uniform including (1) XL AIS brand mesh, red, white and blue-trimmed sports jersey with "Tunesquad" logo on the front and signature number "23" emblazoned on the back and (1) matching pair of size 38 shorts. Worn in the climactic showdown between Michael Jordan's "Tunesquad" and the "Monstars". With signs of wear and minor staining. In production used fine condition. **\$10,000 - \$15,000**



**1716. *MARS ATTACKS* SCREEN-USED SKELETON.** (Warner Bros., 1996) Original screen used 34 x 16 in. FX skeleton prop. Constructed of cast hard rubber over aluminum wire armature for posing. No legs. With both arms present, but the right detached below the elbow. Used in scenes when invading Martians vaporize humans. Painted red and embellished with burn and char detail. Exhibiting production wear. Instantly recognizable from the Tim Burton dark Sci-Fi comedy. In good condition. **\$400 - \$600**



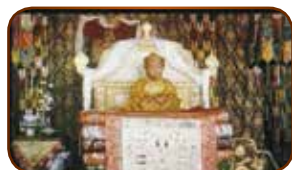
**1717. ANIMATRONIC CREATURE HEAD FROM *MIMIC*.** (Miramax, 1997) Mechanical 7.5 x 9.25 x 5.25 in. animatronic sub structural head consisting of puzzle pieces of cast fiberglass assembled on mechanical posts and aluminum hardware. The animatronic skeleton is painted in bug-like colors and textures and would have been used in concert with a flexible skin. The fiberglass parts have been stabilized for display. The articulating mechanical components and wires are present but untested. 17.25 in. tall on its black metal-footed stand. In production used good condition. **\$2,000 - \$3,000**





**1718. RUBBER CREATURE FACE MASK FROM *MIMIC*.** (Miramax, 1997) Screen used approx. 7 x 12 in. creature face constructed of cast rubber mask with hard rubber mandibles attached to the lower jaw. This

facemask was worn over a fiberglass substructure and lenses to create a wildly imaginative bug-like monster for Guillermo del Toro's early monster movie. With some tearing and minor deterioration. Materials remain supple and translucent. With one mandible detached but present. In generally good condition. **\$1,000 - \$1,500**



**1719. YOUNG DALAI LAMA COSTUME FROM *KUNDUN*.** (Buena Vista, 1997) Opulent 3-piece silk costume in golden hues. Including (1) vest with standing collar and brass ball button front closure, (1) long tunic with gold threaded floral embroidery, and (1) saffron colored long sleeve blouse with brass ball button front closure. All with fabric internal labels handwritten "D. Lama 5". In very fine condition. **\$400 - \$600**



**1721. BRUCE WILLIS "KORBEN DALLAS" JEAN PAUL GAULTIER DESIGNED COSTUME FROM *THE FIFTH ELEMENT*.** (Gaumont, 1997) Original custom-made futuristic signature costume constructed of neon orange ribbed vinyl tank top with 3-velcro strap closure on the back. With integral nylon shorts and velcro on the hem to hold the garment into pants. The costume design was as much of a character in the Sci-Fi film as any actor. High fashion designer Jean Paul Gaultier applied his most whimsical imagination to the brightly colored, over-the-top costumes that populate the film. Willis wears this costume for most of the film and in publicity images. *Provenance:* Donated by Jean Paul Gaultier to benefit Project Angel Food, Bonhams, June 17, 2006, lot 37. In production worn fine condition. **\$8,000 - \$10,000**



**1720. "RODGER YOUNG" SPACESHIP EXECUTIVE VIP MAQUETTE FROM *STARSHIP TROOPERS*.** (TriStar, 1997) Constructed of solid cast resin and measuring 19 in. long x 4.75 in. wide. The incredibly detailed spaceship is embellished with miniature latticework, turrets, 4-rocket boosters at the aft, rear and front facing blasters at the top of top and bottom, and hand-lettered with "176 Rodger Young" at the nose. Painted cobalt blue with an antique patina overall, giving the appearance of active duty. Presented as an executive VIP model made to the exacting specs of the original maquette. In fine condition. Comes with a COA. **\$3,000 - \$5,000**



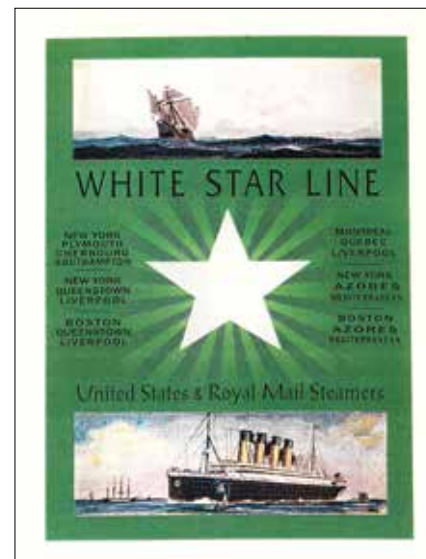
**1722. CON AIR PROP BUNNY.** (Touchstone, 1997) Screen used stuffed pink 12.5 in. bunny toy. Studio distressed with torn ear and overall heavy theatrical soiling. Visible in pivotal scenes including the “put the bunny back in the box” fight sequence on board the “Jailbird” transport plane. In production used very good condition. **\$800 - \$1,200**



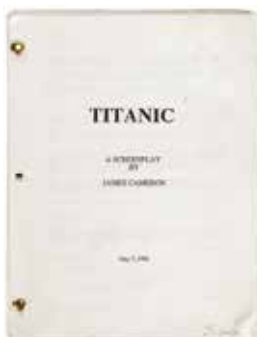
**1725. PROP TICKET WON BY LEONARDO DiCAPRIO AS “JACK DAWSON” IN TITANIC.** (TCF, 1997) This is one of the tickets won in that fateful cinematic poker game. This is a 5.75 x 7 in. prop paper ticket of passage aboard the White Star Line ship Titanic. It is designed with attention to the detail of the actual historic tickets. It represents a “Third Class (Steerage) Passenger's Contract Ticket”. The ticket is in fine condition and comes mounted in a display frame with a Twentieth Century-Fox COA. **\$400 - \$600**



**1723. BILL PAXTON “BROCK LOVETT” SCREEN WORN CAP FROM TITANIC.** (TCF, 1997) Consisting of black wool, adjustable snap-back, board billed baseball cap with “American Divers Inc. Marine Contractors” embroidered patch at the front of crown. Worn throughout the epic disaster movie. Accompanied by an LOA and Polaroid color photo of Paxton wearing the cap on set. In production used fine condition. **\$400 - \$600**



**1726. TITANIC PASSENGER INFORMATION BOOKLET.** (TCF, 1997) Original production used 5.25 x 7.4 in. folded paper passenger information guide. Printed with a color cover featuring the R.M.S. Titanic and filled with period instructions, services and amenities to be found aboard the ship. On the back of the brochure is printed a passenger travel diary form and map. In production used very fine condition. **\$300 - \$500**



**1724. TITANIC SHOOTING SCRIPT, OFFICER'S UNIFORM ACCESSORIES, SET PIECES AND PRODUCTION MATERIALS FROM KEY COSTUMER SCOTT GABA.** (TCF, 1997) Collection of (7) production items from *Titanic* including (1) 153-page shooting script dated May 7, 1996, (1) crew ballcap embroidered with “Scott Gaba Key Costumer”, (1) box of period prop matches, (1) official crew parking pass laminate, (1) “Titanic” prop clothes hanger, (1) set of 15-officer's pins, buttons and cuff links, and (1) swatch of carpet from the grand ship set. All in production used good condition. From the collection of key costumer Scott Gaba. **\$400 - \$600**





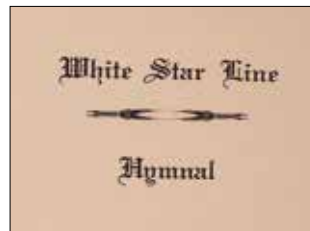
**1727. WHITE STAR LINE WOOLEN OFFICER'S SWEATER FROM *TITANIC*.** (TCF, 1997) Period navy blue knit sweater. Made of heavy wool with gathered collar, cuffs and waist. "White Star Line" embroidered in white threading across the chest. Retaining the internal "Angels & Bermans" maker's label with, with sizing info handwritten. Worn aboard the most famous luxury liner in motion picture history. In very fine condition. **\$600 - \$800**



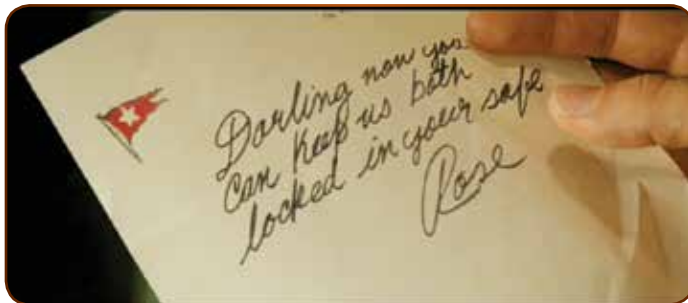
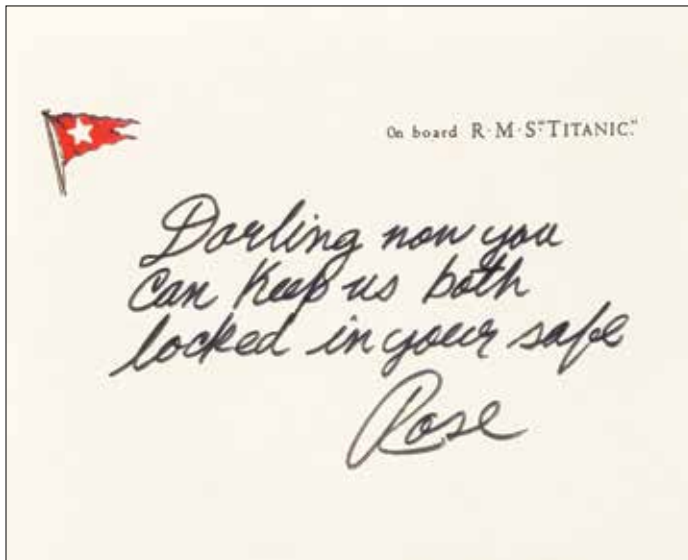
**1729. DINNER PLATE FROM *TITANIC*.**

(TCF, 1997) *Titanic* first-class dining room 10 in. diameter porcelain dinner plate with gold leaf and blue decorative accents, with a "White Star Line" logo stamped on the plate's center. Mounted in a custom shadowbox frame measuring 13.5 x

16.5 in. finished in antique gold. Comes with a 20th Century Fox COA. **\$400 - \$600**



**1730. WHITE STAR LINE HYMNAL FROM *TITANIC*.** (TCF, 1997) 7-page 6.5 x 10 in. White Star hymnal booklet used in the 1st Class salon scene during services aboard the *Titanic*. Consisting of a crème colored cover with "White Star Line Hymnal" printed. Inside there are a number of printed hymns and lyrics with additional cut-and-pasted hymn revisions. The book is in production-used fine condition **\$200 - \$300**



**1728. KATE WINSLET "ROSE" FAREWELL LETTER TO "CAL" IN *TITANIC*.** (TCF, 1997) 6.5 x 8.75 in. 1-page parting letter to "Cal" (Billy Zane) seen in Cal's safe along with a nude pencil sketch "Jack" (Leonardo DiCaprio) has drawn of Rose. Handwritten in black pen on, "On Board R.M.S. 'Titanic'" stationery, "Darling now you can keep us both in your safe Rose". In fine production-used condition. Comes with a Twentieth Century-Fox COA. **\$3,000 - \$5,000**

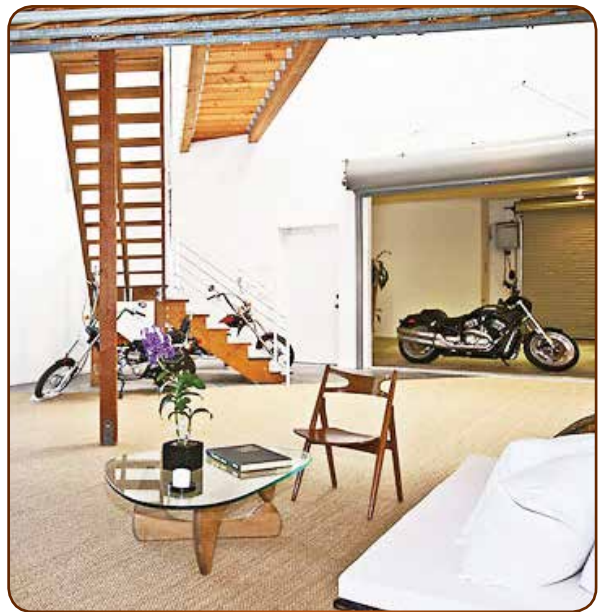


**1731. *TITANIC* PROP DECK CHAIR.** (TCF, 1997) Constructed of pieces retrieved from multiple production damaged *Titanic* deck chairs after the disaster sequences were shot in Rosarito, Mexico and assembled into one chair (footrest portion is missing). These prop chairs were built to the exacting standards of the chairs that actually sat on the deck of the real-life *Titanic*. The folding chair measures 40.5 x 27.5 x 37.5 in. with woven rattan seat bottom. Painted chestnut brown. Exhibiting screen used production distress. In good condition. **\$600 - \$800**



**1732. FULL-SIZE HERO LIFEBOAT #14 USED TO RESCUE "ROSE" FROM *TITANIC*.** (TCE, 1997) Arguably, the main character in James Cameron's epic disaster film *Titanic* is the ship itself. The high-quality and scale of props and sets associated with the blockbuster production is, in some ways, as impressive as the film itself. In the tragic conclusion of the film, masses of doomed passengers perish because there were simply not enough lifeboats to go around. This is the full-sized Lifeboat #14 used to rescue Rose from the freezing Atlantic waters. It is substantially constructed of fiberglass and wood, measuring 27 feet, 8 in. long by 8 feet, 2 in. wide. Painted white with badging reading "S.S. TITANIC 14" on the bow and "LIVERPOOL" on the stern, with both ends featuring the iconic White Star Line red flag logo. The other side of the vessel features reversed lettering for use when *Titanic* was docked at Southampton giving the appearance of the port side of the ship. All images were reversed and saved the cost of building two sides of the enormous *Titanic* set. In production used, fine condition. Accompanied by (4) wooden oars measuring 11 feet 9 in. each. Special shipping arrangements will apply. Comes with a Twentieth-Century Fox COA. **\$20,000 - \$30,000**





**1733. DENNIS HOPPER'S 2006 HARLEY-DAVIDSON V-ROD "NIGHT ROD."** Dennis Hopper was a renaissance man: Oscar-nominated actor, a screenwriter, director, painter, photographer, sculptor and a serious collector of world class art. No doubt, due to his directing and starring in 1969's *Easy Rider* – the counterculture film responsible for kick-starting the American chopper movement – motorcycles became engrained in the fiber of Hopper's persona. Hopper bought this matte black 2006 Harley-Davidson V-Rod power cruiser as a piece of sculptural "road art" exhibited in his Frank Gehry-designed Venice loft/gallery. Ridden by Hopper for just a few miles, the bike is as new, with the exception of some chrome flaking at the top of the front fender and some oxidation on the front forks and chrome parts. Measures 93 in. long. Frame #1HD1HDZ316K806474. Title in transit. **\$15,000 - \$20,000**

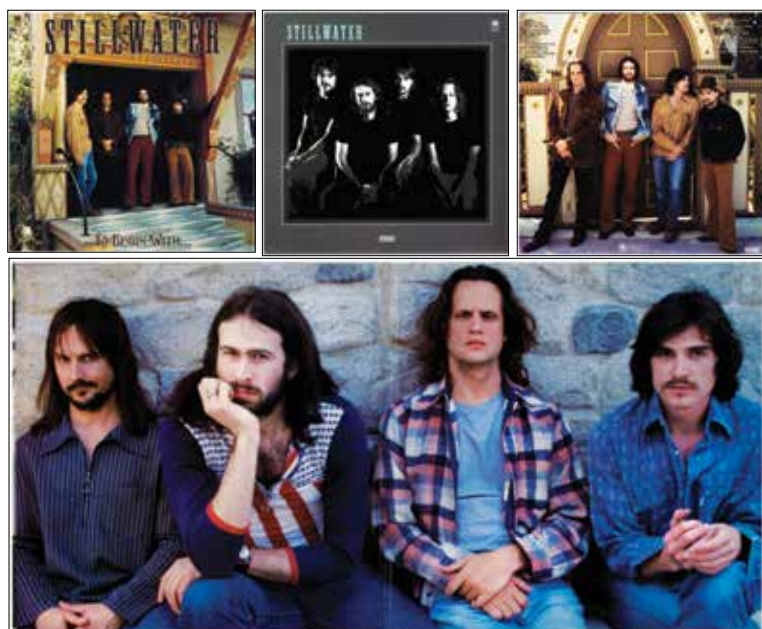




**1734. DENNIS HOPPER'S 2004 PERSONAL PAGSTA MINI CHOPPER.** Dennis Hopper was a renaissance man: Oscar-nominated actor, a screenwriter, director, painter, photographer, sculptor and a serious collector of world class art. No doubt, due to his directing and starring in 1969's *Easy Rider* – the counterculture film responsible for kick-starting the American chopper movement – motorcycles became engrained in the fiber of Hopper's persona. This 2004 Pagsta 100cc. mini chopper, replete with flames on the gas tank, is a humorous homage to the custom hard-tail Harley-Davidson panhead chopper his character "Billy" rode in the film. Hopper displayed this bike as a piece of sculptural "road art" in his Frank Gehry-designed Venice loft/gallery. With only 1.8 miles on the odometer, this has no road wear, yet exhibits some surface rust and oxidation on the brightwork. Measures 78 in. long. Frame #5LYRR115X4C005277. **\$3,000 - \$5,000**



**1735. PAUL WALKER "CALEB MANDRAKE" NECKLACE FROM *THE SKULLS*.** (Universal, 2000) Screen used 2.4 in. round medallion of cast iron with a skull icon surrounded by an 8-pointed star ring upon hammered metal textured surface. With tape nametag with "Caleb" handwritten on the verso. Suspended from a 15 in. black and white striped gross grain ribbon lanyard. Highly visible worn by Walker as "Mandrake" at a dinner. In production used fine condition. **\$800 - \$1,200**



**1736. COLLECTION OF (3) "STILLWATER" ALBUM COVER PROPS FROM *ALMOST FAMOUS*.** (Columbia, 2000) Collection of (3) approx. 12.25 in. square prop "Stillwater" album covers including titles (1) Self-titled, (1) "To Begin With..." and (1) "Farrington Rd." Used in the film to represent the works of the fictitious band. Depicting members including Billy Crudup and Jason Leigh. In screen used very fine condition. **\$400 - \$600**





**1737. RUSSELL CROWE "MAXIMUS" COSTUME FROM *GLADIATOR*.** (Dreamworks, 2000) This iconic Roman officer's costume includes a short sleeve, thigh-length tunic, constructed of copper-colored, knobby-cotton fabric worn under rigid polyurethane cuirass with tiered shoulder guards and signature silver wolf and griffin motif on the chest. Also includes a rigid polyurethane helmet with natural horsehair crest, retractable wolf visor and hanging ear guards. All pieces are expertly studio painted and distressed. Worn in the opening battle camp sequences of the film before "Maximus" is enslaved. Overall, in production used, very good condition. **\$15,000 - \$25,000**





**1738. COMPLETE "PRAETORIAN GUARD" COSTUME WITH ARENA SHIELD AND SWORD ON DISPLAY MANNEQUIN FROM *GLADIATOR*.** (Dreamworks, 2000) Costume consisting of full body armor including greaves and gauntlets, helmet, leather boots, cape, tunic, trousers and singulum (the armored leather strips to the front). Also included in this display piece is a black and gold Praetorian shield. The armor is made of rigid polyurethane painted to appear as metal. The purple garments are pure wool. Also includes a sword with aluminum blade and wooden handle in a leather and metal sheath. All pieces come assembled on a custom display mannequin. Costumes such as this one are visible throughout the epic film. In production used fine condition. **\$2,000 - \$3,000**



**1739. WILL SMITH "MUHAMMAD ALI" BOXING GEAR FROM *ALI*.** (Columbia, 2001) "Everlast" brand black leather sparring headgear size large, worn for training scenes by Will Smith in the title role of Michael Mann's *Ali*. Slightly production-distressed, in screen-used fine condition. **\$600 - \$800**



**1740. No Lor**



**1741. U-571 GERMAN SUBMARINE MINIATURE RECREATION FROM *U-571*.** (Universal, 2000) Crafted by the same artisans at McCune Design who built the U-571 shooting miniature for the film, this 11 ft. long model is an exact recreation. Crafted of fiberglass, resin and metal elements over a metal substructure and then expertly painted to detail. Missing one screw and exhibits minor cracks in areas. Overall in very good condition. **\$15,000 - \$20,000**





**1742. "NEO" SIGNATURE TRENCH COAT FROM *MATRIX RELOADED*.** (Warner Bros., 2003) Custom made, floor-length, signature black "Neo" coat. Constructed of black textured wool fabric with self-cover button closure at front, running the length of the garment. Snap closure at front of collar. The style of costumes like this established the sleek, sharp and sexy fashion statements of *The Matrix* universe and elevated the movie fashions to pop-cultural iconic status. There were multiple versions of this style of coat composed of up to seven different fabrics for production. This particular coat is made of a coarser fabric, lined only at the Mandarin-style collar and upper jacket portion. This heavier version would have been worn for action choreography. Screen-used and in advertising media. Handwritten on internal collar in white, "C.S." In very good condition.

**\$10,000 - \$12,000**



**1743. *THE MATRIX* ICONIC "HEADJACK" PROPS.** (Warner Bros., 1999) Collection of pivotal futuristic "headjack" props and components made of conduit, tubing and metallic plated cast resin pieces including (3) data probe handles, (1) data probe needle, (1) data probe jack connector, (5) spare parts and tubes and conduit casings. In the neural-interactive virtual environment of the film, these jacks were the key symbol of mankind's enslavement to technology and the only way to allow the rebels to "jack in" to the matrix. In production used, very fine condition. Comes with a LOA from Aaron Crothers, the film's props maker, concept model maker and leading hand in the art department. **\$4,000 - \$6,000**

**1744. "WOLVERINE" DOG TAG FROM X-MEN.** (TCF, 2000) Canadian-style military dog tag constructed of aluminum, stamped: "458 25 243 WOLVERINE", and attached to two stainless-steel ball-chain strands. Comes with a signed letter of authenticity from Jackman's stand-in, who was gifted the dog tag by the prop department following production. Measures approx. 14.5 in. long (with clasp fastened); tag is 1.75 x .8 in. In production used fine condition. **\$4,000 - \$6,000**



**1745. KELSEY GRAMMER "BEAST" XAVIER'S SCHOOL GRADUATION RING FROM X-MEN THE LAST STAND.** (TCF, 2006) Gold metal graduation ring stamped with large prominent "X" as well as "Xavier's School for Gifted Youngsters". A small clasp on the band allows the ring to fit on Kelsey Grammer's thick prosthetic "Beast" finger. In screen used fine condition. **\$800 - \$1,200**



**1746. VINNIE JONES "JUGGERNAUT" HELMET AND MUSCLED TORSO SUIT FROM X-MEN THE LAST STAND.** (TCF, 2006) Collection of (2) "Juggernaut" costume pieces including (1) cast fiberglass shell helmet, studio painted and detailed to appear as an amalgam of scrap steel formed into a helmet with exposed cable, with comfort-padded interior and (1) creature suit prosthetic torso of cast foamed latex built on a nylon undersuit with zipper back closure. Realistically finished down to details of implanted strands of hair and freckles and sculpted to appear as the character's superhuman muscled physique. **\$4,000 - \$6,000**



**1747. RILA FUKUSHIMA "YUKIO" MARTIAL ARTS TUNIC FROM THE WOLVERINE.** (TCF, 2013) Black satin formal martial-arts tunic worn by Rila Fukushima as "Yukio" in *The Wolverine*. With hook

& eye and snap closures, and internal label (deliberately obscured) marked "Harness" for wire-harness stunt scenes. In very fine production-used condition. **\$400 - \$600**





**1748. "WOLVERINE" CLAWS WITH ACCOMPANYING PRODUCTION MATERIALS FROM *X-MEN ORIGINS: WOLVERINE*** (TCF, 2009) Constructed of high-density resin and attached with a metal armature and steel handgrip, these 10.5 x 4.1 in. faux-adamantium claws appear to protrude from between the wearer's knuckles when worn. Metal grips are both etched "L" and "R", respectively. Comes with a signed LOA from a Twentieth Century Fox Studio Executive. In very fine condition. Also includes an ADI fabricated 16 in square wooden shadowbox display case with attached COA, a 150+ page storyboard photocopy sequences bound in a production 3-ring binder marked, "Wolverine storyboard presentation David Russell Friday 14<sup>th</sup> March, 2008", an ADI build list of 8-pages, and color copies of costume direction for "Logan", "Creed", "Kayla", "Stryker", and "Agent Zero". All in production used fine condition. **\$8,000 - \$12,000**



**1749. JAMES MARSDEN "CYCLOPS" VISOR FROM *X-MEN 2*** (TCF, 2000) Constructed of solid resin frame painted to detail in metallic gray and silver with "X" logo and dummy "regulator" knobs molded into each temple. Reflective red sunglass lens installed in the horizontal slit. Comes with a signed COA from the film's production designer stating that this prop visor is one of 3 visors still in existence. Measures 7 in. In production used fine condition. **\$10,000 - \$12,000**

# X-JET



**1750. X-JET** MINIATURE MADE FOR THE PRODUCTION OF **X-MEN 2**. (TCE; 2003) Originally created as a practical filming miniature, this incredibly detailed miniature was used as a reference and study model once production decided to go with CGI for the jet effect. The hyper-realistic miniature is constructed of fiberglass and resin with metal substructure and painted to stealth gray perfection. With ornamental LEDs implanted at wings and areas of the body and with vacuum formed panes for windows. This ¼ scale model measures an impressive 11 ft. long x 7 ft. wide and stands 5 ft. on a custom industrial display stand. Electronics present and working. In production used very fine condition. **\$10,000 - \$20,000**





**1751. HUGH JACKMAN "WOLVERINE" SCREEN-USED JACKET FROM *X-MEN: DAYS OF FUTURE PAST***. (TCF, 2014) Original custom made, tailored chestnut leather motorcycle-style jacket. With chocolate satin lining, zipper front closure and signature wide Hugh Jackman "Wolverine" collar. With extra long zipper slash faux hip pockets and characteristic decorative paneling overall. Highly visible in the 7th installment of the superhero blockbuster franchise. Retaining the internal bias label in front left faux pocket, with handwritten, "#1 Logan". Jackman has signed boldly in silver ink on the right left chest, "Hugh Jackman, Wolverine!!!" (with exclamation points representing his iconic character's claws). In screen worn fine condition. All proceeds from this sale go to the California Wildlife Center. **\$8,000 - \$12,000**

**1752. JAMES DUVAL "FRANK THE BUNNY" HERO MASK FROM *DONNIE DARKO***. (Pandora Films, 2001) The 22 x 9 in. mask is cast of rigid polyurethane foam with a reverse life cast of the actor's face inside, hood not present. This is one of two Bunny masks worn by James Duval in his role as "Frank" in the cult film, *Donnie Darko*. According to Pandora Films, only two of the full, fur-hooded masks were produced for and employed in the film. Virtually no props or wardrobe from this small budget film have come to the marketplace, so this represents a unique opportunity to acquire the signature prop from this cult classic. Comes with a COA from Pandora Films. **\$10,000 - \$15,000**



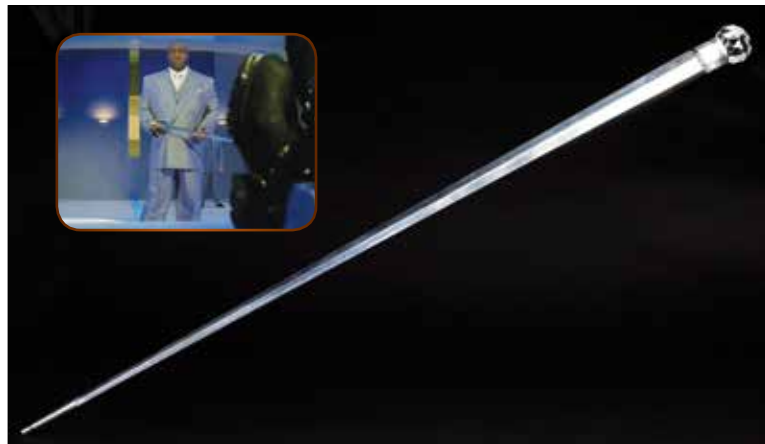


**1753. DANIEL RADCLIFF “HARRY POTTER” “DUMBLEDORE” TRADING CARD WITH FX WINDOW FROM *HARRY POTTER AND THE SORCERER’S STONE*.** (Warner Bros., 2001) Original screen used pentagonal 3 x 3 in. “Dumbledore” trading card prop. With printed back featuring a biography of Dumbledore and with a cutout frame in front with green screen material upon which to key-in a moving image of the character. This card was used by “Harry Potter” (Radcliff) while on the “Hogwarts Express”. In screen used fine condition. **\$600 - \$800**



**1754. *HARRY POTTER AND THE SORCERERS STONE* (3) COINS FROM “GRINGOTTS BANK”.** (Warner Bros., 2001) Collection of (3) minted metal coins ranging in size from 1 in. round to 1.5 in. round. All with the profile of a wizard on the front with, “Gringotts Bank” ringing the coin. (1) copper-colored coin with a goat on the verso with “Unum Knut”, (1) silver-colored coin with a dragon on the verso and, “Unum Sickle”, and (1) gold-colored coin with dragon on the back and, “Unum Galleon”. All in very fine condition. **\$300 - \$500**

**1755. No Lot.**



**1756. MICHAEL CLARK DUNCAN “THE KINGPIN” HERO CHROME CANE FROM THE FINAL BATTLE IN *DAREDEVIL*.** (TCF, 2003) In the world of larger than life super villains, it’s hard to rival the giant presence and scenery-chewing glee of the late Michael Clarke Duncan as “Kingpin” in *Daredevil*. This is “Kingpin’s” signature walking cane. Consisting of a 40 in. long chromed aluminum cane with hexagonal graduating shaft ending in a tooled aluminum tip. The cane is crowned by a large faceted round crystal set in a screw-on aluminum base. With signs of production-use and wear. In overall, very good condition. **\$3,000 - \$5,000**



**1757. JOAQUIN PHOENIX “MERRILL HESS” CUSTOM-MADE LOUISVILLE SLUGGER BAT FROM *SIGNS*.** (Touchstone, 2002) Custom made 34 in. wooden baseball bat. The ‘Powerized 125 Louisville Slugger’ bat model M110 has been heat stamped with the company logo and “Merrill Hess” character name on the sweet spot of the barrel. A bat like this is visible in the climatic final scenes of the movie when Merrill “swings away” at the invading Aliens. This particular bat was used in rehearsals for the climactic scene. The bat remains in production-used fine condition. Comes with a COA. **\$1,500 - \$2,500**





**1758. MEL GIBSON "HAL MOORE" HERO ARMY UNIFORM FROM *WE WERE SOLDIERS*.** (Paramount, 2002) Field uniform includes (1) long-sleeved U.S. Army shirt with U.S. Army patches, pins and "Moore" name patch, (1) size M olive green Hanes t-shirt with "Mel" handwritten on maker's tag, (1) pair of olive Army pants with a black canvas belt, (1) "Carrier Entrenching Tool" Army pouch, (1) pair of US Army green socks, (1) green canvas belt with a metal buckle, (1) pair of olive suspenders, (1) small arms pouch, (1) small first aid kit with bandage dressings intact, (1) helmet covered in camouflage fabric, (1) standard issue canteen, and (1) pair of Corcoran combat boots, size 11.5 with handwritten, "Mel". In production used, very good condition. **\$800 - \$1,200**



**1759. DRAGON MAQUETTE FROM *REIGN OF FIRE*.** (Touchstone, 2000) Fully detailed production made 17 x 12 x 17 in. cast resin Bull Dragon study maquette. With minute details of spine, rows of teeth and scales. Professionally hand-painted to perfection, rigid foam-filled and mounted on a solid black metal rod to a 15.75 in. round wooden platform. A brilliant example of the innovative dragon design the production set out to accomplish. In very fine condition. **\$3,000 - \$5,000**



**1760. "PRECRIME" SCREEN WORN POLICE FORCE JACKET FROM *MINORITY REPORT*.** (TCF, 2002) Consisting of a black police jacket, of nylon material (made to appear as Kevlar), textured black leather interior collar, integral cast resin shoulder protector epaulettes, zipper front closure and pockets, velcro size adjustment at waist and sleeves, "PreCrime" logo patch affixed to back of jacket and insignia attached to left shoulder. Retaining the internal bias label with handwritten, "Keith Campbell Stunt". In production-used, very good condition. **\$600 - \$800**



1761. ANGELINA JOLIE CUSTOM WETSUIT AND GUN RIG FROM *LARA CROFT TOMB RAIDER: THE CRADLE OF LIFE*. (Paramount, 2003) Iconic custom-made sharkskin silver wetsuit constructed of neoprene panels with zippered and velcro back closure. With a 2 in. production made slit on each hip for affixing props. Also includes a 14 in. long black and silver rubber stunt harpoon pistol and black leatherette harness and webbing holster with integral flashlight and straps over arms and thigh. Marked "A.J.". Also includes a pair of fingerless black leather gloves, a spare half-holster and 2-velcro leatherette straps. Wetsuit remains supple but exhibits some discoloration from age and minor surface cracking. Instantly recognizable, highly visible in the film and promotional materials. In overall production used good condition. \$15,000 - \$20,000





**1762. HERO METAL TEMPLE GUARD SWORD FROM *LARA CROFT: TOMB RAIDER*.** (Paramount, 2001) Ornate cast metal 40 in. ceremonial-style sword. With Asian motif guard and grip with an all-seeing eye pommel. The blade is hyper-stylized with notches and embossed groove in the center. Visible in the actual tomb raiding scenes that inspired by the videogame that sparked a franchise. In screen used very fine condition. **\$400 - \$600**



**1764. CLIVE OWEN “*KING ARTHUR*” HERO ARMOR FROM *KING ARTHUR*.** (Touchstone Pictures, 2004) Suit of constructed of cast form fitted leather chest and back tiered plates bound together with leather rope, molded plastic cuirass skirt strips, leather gauntlets and molded plastic shin armor. This elaborate and impeccably studio detailed costume armor was custom made for the production for use by Clive Owen as “Arthur”. Exhibiting some wear from use during filming. In generally production used very good condition. **\$1,500 - \$2,500**



**1763. CAMERON DIAZ “*NATALIE COOK*” HERO *CHARLIE’S ANGELS: FULL THROTTLE* MOTORCYCLE**

**COSTUME.** (Columbia, 2003) Elaborate multiple-piece hero motocross racing costume worn by Cameron Diaz as “Natalie Cook” in *Charlie’s Angels: Full Throttle*. Consists of chromed molded-plastic protective breast and back plates, synthetic stretch-fabric “#30” long-sleeve racing jersey with added internal under garment, and Kevlar-like rash-resistant protective racing pants with scorpion-figure patches. Seen prominently in the no-holds barred dirt-bike race with Shia La Beouf and Crispin Glover. In fine production-used condition. **\$1,000 - \$1,500**



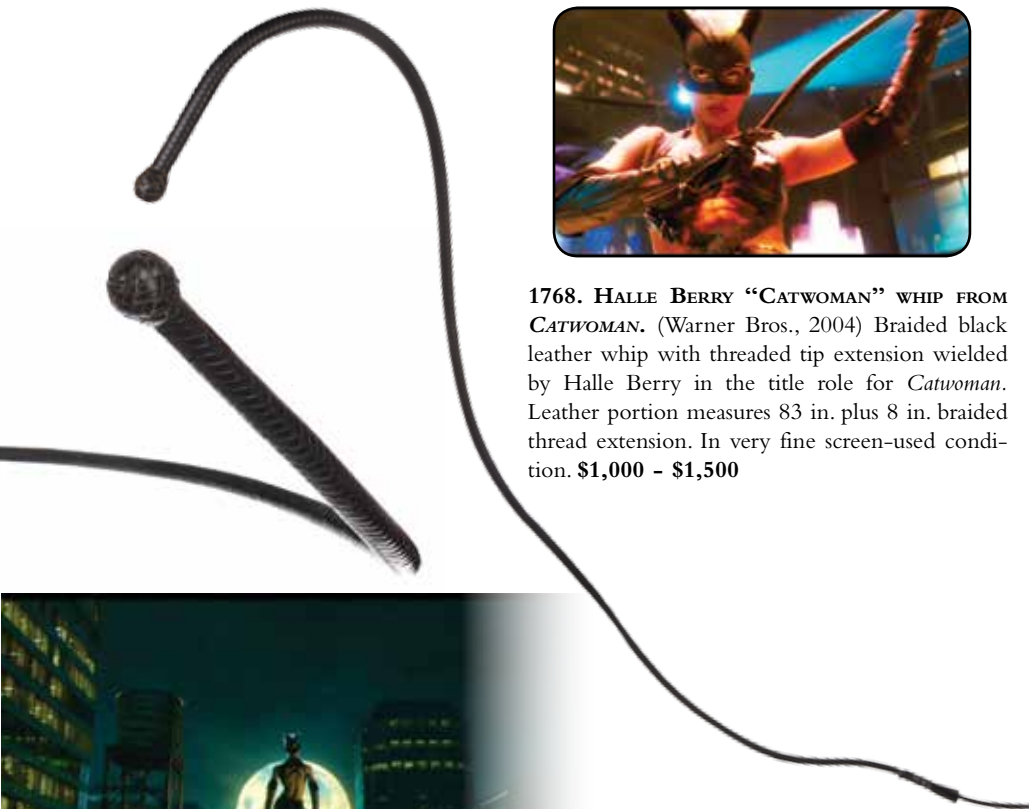
**1765. “*PHILLIP*” PUPPET HEAD FROM *WALLACE AND GROMIT: CURSE OF THE WERE-RABBIT*.** (Dreamworks, 2005) Original “Phillip” clay puppet head. The 1.5 x 3 x 2 in. character head is sculpted in white, brown and purple modeling clay, with black resin nose, cast teeth and small glass bead eyes embedded in the face. The head is built on a tooled metal armature with a mounting pin protruding from the back for attachment to a puppet body. The oil-based clay remains malleable as it was used for stop-motion animation. In production used very good condition. **\$800 - \$1,200**



**1766. "THING 1" COSTUME FROM DR. SEUSS' *THE CAT IN THE HAT*.** (Universal, 2003) Red stretch-cotton/synthetic bodysuit by designer Rita Ryack (with her custom label) for Danielle Chuchran as "Thing 1". With side vents for wire-harness stunt scenes, internal bias marked in pen "Danielle Harness". Magnet, snaps, and zipper closures, with stitched and painted 6 in. round name patches. Also includes production wardrobe tag. Slight production wear. In fine screen-used condition. **\$600 - \$800**



**1767. BRIDGET MOYNAHAN "SUSAN CALVIN" SUEDE JACKET FROM *I, ROBOT*.** (TCF, 2004) Screen worn futuristic green suede leather jacket with brown leather piping details around blunt collar, waist and faux pockets. Belted spanners at the waist and brass zipper and leather belt front smock flap closure. Silver satin lining. With handwritten, "Bridget Moynahan" on interior collar. Visible as worn throughout the Sci-Fi thriller. In production used very good condition. **\$400 - \$600**



**1768. HALLE BERRY "CATWOMAN" WHIP FROM *CATWOMAN*.** (Warner Bros., 2004) Braided black leather whip with threaded tip extension wielded by Halle Berry in the title role for *Catwoman*. Leather portion measures 83 in. plus 8 in. braided thread extension. In very fine screen-used condition. **\$1,000 - \$1,500**



**1769. *UNDERWORLD* SIGNED ADVANCE POSTER.** (Screen Gems, 2003) Promotional 11.5 x 17 in. advance poster for the monster movie franchise starter *Underworld*. Signed by Kate Beckinsale, Scott Speedman, Kevin Grevioux, writer Danny McBride and director Len Wiseman. With minor signs of edge wear. In overall, very good condition. **\$200 - \$300**







**1770. LEIGH WHANNELL "ADAM"**

SCREEN-USED HACKSAW FROM

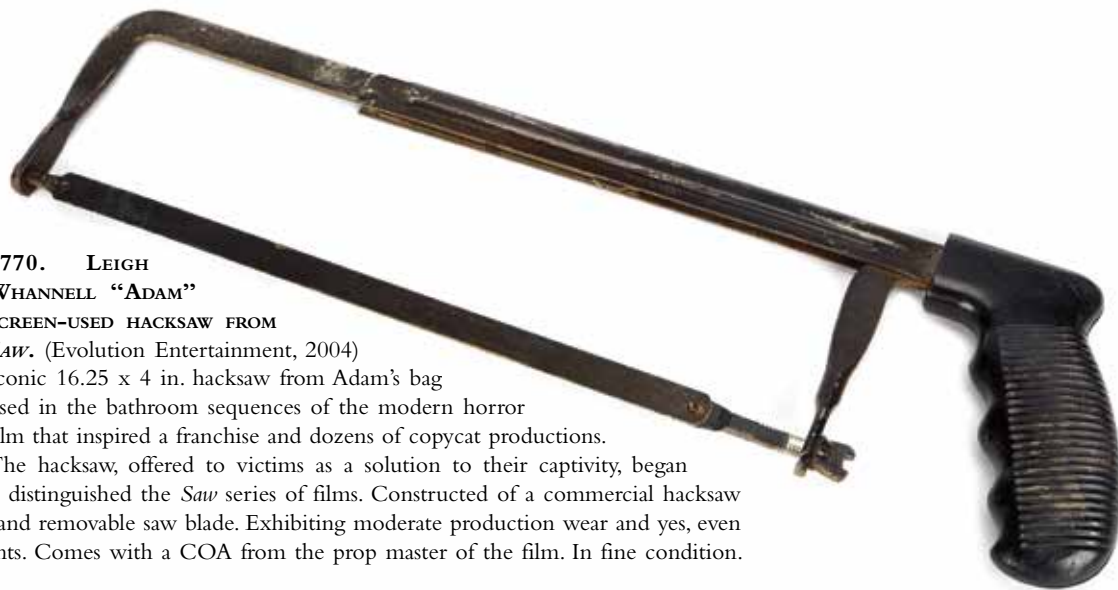
*SAW*. (Evolution Entertainment, 2004)

Iconic 16.25 x 4 in. hacksaw from Adam's bag used in the bathroom sequences of the modern horror film that inspired a franchise and dozens of copycat productions.

The hacksaw, offered to victims as a solution to their captivity, began

the cycle of creative torture that distinguished the *Saw* series of films. Constructed of a commercial hacksaw with metal frame, plastic handle and removable saw blade. Exhibiting moderate production wear and yes, even retaining theatrical blood remnants. Comes with a COA from the prop master of the film. In fine condition.

**\$3,000 - \$5,000**



**1771. DAVEIGH CHASE "SAMARA" DRESS FROM *THE RING TWO*.** (DreamWorks, 2005) Original heavy muslin period dress with cinched waist bodice and unfinished, torn hems and cuffs. With hook and eye and tie-up back closure. Accompanied by a linen slip with frayed lace hem, front right pocket and hook and eye back closure. All heavily and specifically production soiled and distressed to create one of the most iconic horror movie personas in recent history. Highly visible when Samara is climbing out of the iconic well to reach through the television screen to menace her unwitting victims.

**\$2,000 - \$3,000**

**590**



**1772. "DR. DOOM"**

METAL SIGNET RING FROM *FANTASTIC 4*. (TCF, 2005)

Screen worn gold metal 1 in. round signet ring with monogram engraved, "VVD", which stands for "Victor Von Doom" (Julian McMahon). Interior tarnish. In production used very fine condition. **\$600 - \$800**



**1773. GINA TORRES "ZOE" HERO ILLUMINATING ENVIRONMENTAL SCANNER FROM *SERENITY*.** (Universal, 2005) This prop environmental scanner was held by the character Jayne (played by Adam Baldwin), but principally used by Zoe (played by Gina Torres) when the crew first landed on the planet "Miranda" while she was scanning the atmosphere for breathability. The prop measures 13 x 7 in. and has adjustable settings for the LED bars and other flashing functions and was designed to look both futuristic and somewhat retro with crude, mid-20th century parts. The prop builder was allowed to retain ownership of this prop following production and states in the accompanying LOA, "This is the only example I built for the production so it is a one-of-a-kind, screen-used hero prop from this highly-acclaimed science fiction film...after the production, I encountered actress Gina Torres at a convention and had her sign the back side of the prop with a silver ink pen." Electronics in working order. In production used fine condition. **\$1,500 - \$2,500**

**1-310-859-7701**



**1774. JOHNNY DEPP “CAPTAIN JACK SPARROW” SWORD FROM *PIRATES OF THE CARIBBEAN: DEAD MAN’S CHEST*.** (Disney, 2006) This is the signature sword used by “Captain Jack” (Johnny Depp) in the swashbuckling *Pirates of the Caribbean: Dead Man’s Chest*. Consisting of cutlass sword, constructed of molded resin hilt, handle and pommel. Featuring a hard rubber blade with metal core stabilizing armature, painted steel silver. All components have been studio-distressed and aged to look like a well-worn rusty relic. Measuring 23.5 in. long. Exhibiting signs of production use. In very good condition. **\$3,000 - \$5,000**



**1777. TOM CRUISE HERO SIGNATURE JACKET AND EARPIECE FROM *MISSION: IMPOSSIBLE III*.** (Paramount, 2006) Consisting of a black cotton fabric Belstaff brand motorcycle-style jacket with corduroy lined standing collar and cuffs. With piped panels at shoulders and deep slash zippered pockets at hips. With elbow patch details and hidden zipper pocket on the left sleeve. Zipper and snap front closure. With heavy production distress and soiling. Also includes 4.5 in. long hero earpiece communicator prop. Both pieces worn by Tom Cruise throughout the action film. In very good condition. **\$1,500 - \$2,500**



**1775. *MISSION IMPOSSIBLE III* HERO PROP COMPUTER.** (Paramount, 2006) Incredibly convincing prop suitcase computer. Constructed of steel, computer keyboard, security switches, lights, plugs, knobs and ports. All assembled in a 16.75 x 12.75 x 5.25 in. black, briefcase-style anvil case. With computer screen in the upper lid and detachable 11.25 in. antennae. Used by Ving Rhames as “Luther Stickell” in the action film. In production used very good condition.

**\$1,000 - \$1,500**



**1776. PHILIP SEYMOUR HOFFMAN “OWEN DAVIAN” TUX FROM *MISSION: IMPOSSIBLE III*.** (Paramount, 2006) Consisting of a 2-piece custom tailored black double-pinstriped silk tuxedo. With jacket featuring black satin lining and satin detail around pockets and double-notched lapel. Retaining the internal “High Society” maker’s label and studio bias label, handwritten, “HS Phillip Seymour Hoffman 8/3/05”. Includes matching pants with satin stripe down outer legs. In screen worn fine condition. **\$600 - \$800**

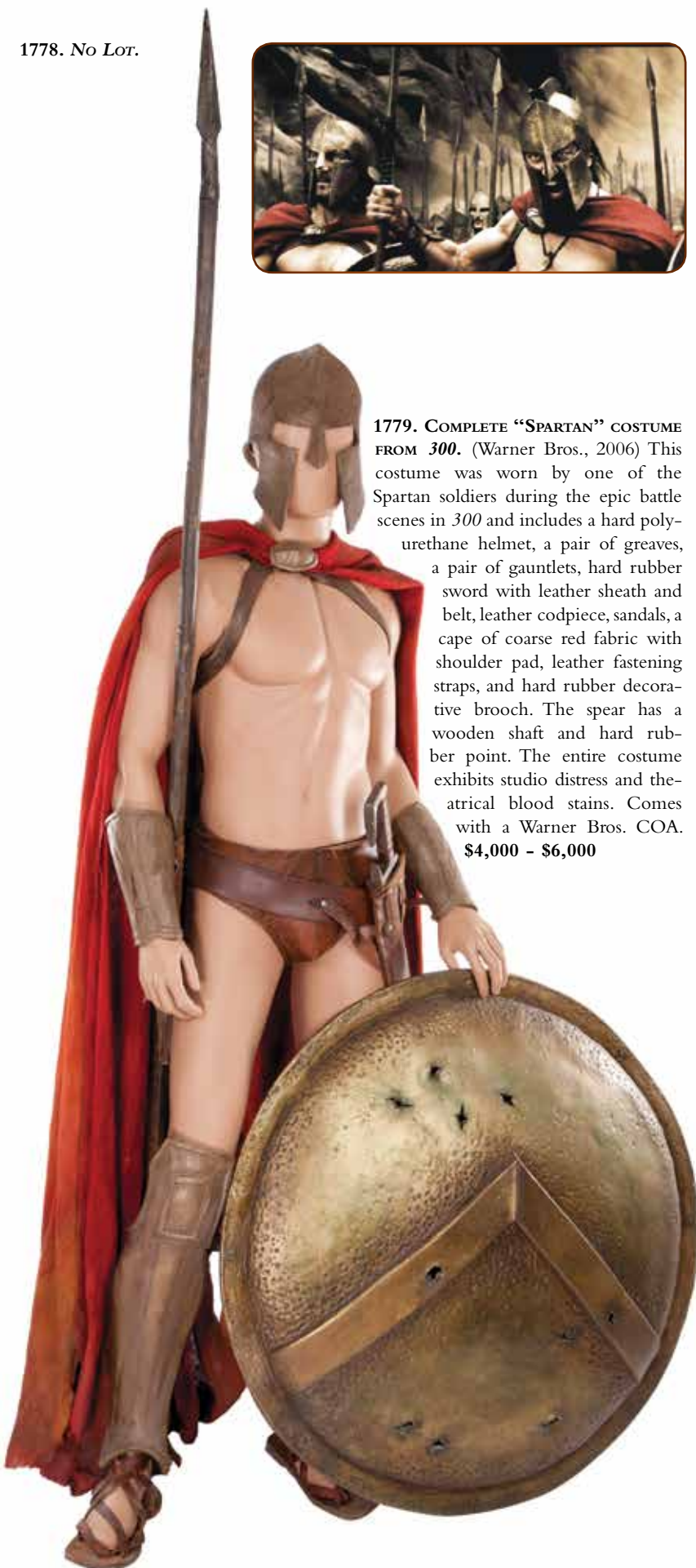




1778. No Lor.



**1779. COMPLETE "SPARTAN" COSTUME FROM 300.** (Warner Bros., 2006) This costume was worn by one of the Spartan soldiers during the epic battle scenes in *300* and includes a hard polyurethane helmet, a pair of greaves, a pair of gauntlets, hard rubber sword with leather sheath and belt, leather codpiece, sandals, a cape of coarse red fabric with shoulder pad, leather fastening straps, and hard rubber decorative brooch. The spear has a wooden shaft and hard rubber point. The entire costume exhibits studio distress and theatrical blood stains. Comes with a Warner Bros. COA. **\$4,000 - \$6,000**



**1780. IVANA BAQUERO "OFELIA" DRESS FROM PAN'S LABYRINTH.** (Estudios Picasso, 2006) Signature cotton green nightdress with horizontal stitch detailing at the chest, lace piping detail at rounded collar, cuffs and chest. Pearlized plastic button front V-neck closure. Young "Ofelia" is seen wearing this nightgown in several key scenes throughout Guillermo del Toro's nightmare masterpiece. Exhibiting minor wear and production soiling. Displayed on a beautiful base created to characterize the mesmerizing production design of the film. The 23.5 x 19 x 9 in. base is carved styrofoam with a resin shell, painted as sandstone with a gargoyle face, vines, and a movie title logo plaque. Entire display measures 55 in. tall when assembled. **\$2,000 - \$3,000**



**1781. BRANDON ROUTH "SUPERMAN" COSTUME CREATED FOR *SUPERMAN RETURNS*.** (Warner Bros., 2006) Complete hero "Superman" costume consisting of a one-piece, blue, muscle-hugging, mesh bodysuit with hard rubber, red and yellow "S" insignia imbedded in chest, marked "Brandon #119." Zipper closure in back and at crotch and velcro cape anchor patches affixed at the shoulders. Bikini-brief style red mesh stretch shorts marked "Brandon." Hard rubber, red and yellow insignia belt with velcro closure. Red, calf-high, leather and rubber, zippered boots with Superman logo in the grip pattern of the soles. Signature red flowing cape of rubberized fabric with velcro pads at the neck for attachment to the blue body suit. Cape collar is labeled internally, "B.R. #48". Boots are stunt versions. This important and iconic hero costume is in very good condition, exhibiting some deterioration to the finish of the latex cape. Accompanied with an original Warner Bros. Studios COA. **\$15,000 - \$20,000**





**1782. "WINK'S" MECHANICAL FIST AND GAUNTLET FROM *HELLBOY II*.** (Universal, 2008) Screen used "(2) Wink" practical creature suit components including (1) 9.5 in. round by 9 in. tall wrist gauntlet paired with (1) 10 x 12 in. static character fist. Both pieces are constructed of heavy cast polyfoam and finished to appear as iron mechanical elements with gears, studs and knuckles. Fist and wrist both contain internal metal hardware for attaching chain link. Visible in the fight scene in the marketplace in which Wink deploys this signature weapon against 'Hellboy' (Ron Perlman). Exhibiting wear. Pieces remain in production used, very good condition. **\$2,000 - \$3,000**



**1783. *NATIONAL TREASURE: BOOK OF SECRETS* WOODEN MAP PROP.** (Disney, 2007) Original 11.5 x 4.75 in. wooden map plank. Constructed of a cast lightweight resin distressed plank with arcane hieroglyphics etched into the face. Expertly studio painted to appear as actual carved and aged wood with broken ends and weathered ridges overall. Highly visible as puzzle piece to the mystery of the film as read onscreen by Nicholas Cage ("Ben Gates"). In production used fine condition. **\$600 - \$800**

**1784. *PAN'S LABYRINTH* ADVANCE COMICCON POSTER** SIGNED BY GUILLERMO DEL TORO AND DOUG JONES. (Estudios Picasso, 2006) San Diego ComicCon exclusive advance 14 x 20 in. poster. Featuring artwork by "Hellboy" creator Mike Mignola. The poster has been signed in silver pen on the lower section by actor Doug Jones who plays "Pan" and "The Pale Man" in the film and director Guillermo del Toro including a del Toro self-caricature. With minor creasing to edges and upper right hand corner bumping. In very good to fine condition. **\$200 - \$300**



**1785. *THE AMAZING SPIDER-MAN 2* CAST-SIGNED POSTER.** (Columbia, 2014) Original 27 x 41 in. 1-sheet poster. Signed by cast members including Andrew Garfield, Emma Stone, Jamie Foxx, Dane DeHaan, Paul Giamatti, Sally Field, Chris Cooper, Colm Feore, and "Spider-Man" creator Stan Lee. With holographic authenticity seal on the lower right corner. Comes with a Marvel COA. **\$600 - \$800**



**1786. *SPIDER-MAN 3* CAST SIGNED ADVANCE POSTER.** (Columbia, 2007) Original advance poster, featuring the dramatic dark version of the superhero. The 27 x 39.75 in. poster is signed in silver pen by Tobey MacGuire, Kirstin Dunst, Topher Grace, Thomas Hayden Church, Brice Dallas Howard and director Sam Raimi. The poster exhibits a 3.5 in. clean tear in the upper edge, which travels into the neck of the image. Otherwise in very good condition. **\$200 - \$300**





**1787. "SPIDER-MAN" COSTUME FROM *SPIDER-MAN 3*.** (Columbia, 2007) The signature suit is constructed of red and navy blue full-body and head mesh jumpsuit, with molded rubberized mesh applique web pattern affixed over head and red segments of the torso. With integral boots, hands, and dual-flap zipper back closure. Cast foam latex red rubber "Spider-Man" insignia affixed to the front chest (4.5 x 7 in.) and back of the suit (7 x 7 in.). Includes endoskeletal fiberglass mask to give shape to the cowl of the suit when stretched over it. The mask features vented and screened mouth to obscure the actor's face while allowing breathability. Featuring (2) signature crescent-shaped eye openings with screen and vacuum formed clear plastic lenses that affix to mask through vacuum formed plastic-ringed openings in the costume cowl. Interior of the mask features foam latex padding molded from the actor's face to fit like a glove. Also includes a sheer stretch fabric muscled undersuit with blue and red integral foam rubber musculature and zipper back closure worn under the costume for added definition. Retaining bias label at bottom of back zipper handwritten, "SP4.3 10-27-09". Primary suit marked with customer's bias label handwritten, "3-EE". Right temple of endoskeletal mask is etched with "Dave". Webbing detail exhibits deterioration from stretching and wear. Eye lenses present but 1-lens present but detached. In production used good condition. **\$50,000 - \$70,000**





## BLACK SPIDER-MAN

**1788. "BLACK SPIDER-MAN" COSTUME FROM *SPIDER-MAN 3*.** (Columbia, 2007) The iconic suit is constructed of black full-body and head mesh jumpsuit, with molded rubberized mesh applique web pattern affixed over head, torso, integral boots and hands. Cast foam latex gray rubber "Spider-Man" insignia affixed to the front chest (6 x 5 in.) and back of the suit (9 x 7 in.). With dual-flap zipper back closure. Includes endoskeletal fiberglass mask to give shape to the cowl of the suit when stretched over it. The mask features vented and screened mouth to obscure the actor's face while allowing breathability. Featuring (2) signature crescent-shaped eye openings with screen and vacuum formed clear plastic lenses that affix to mask with magnets. Interior of the mask features foam latex padding molded from the actor's face to fit like a glove. Also includes a full-body sheer stretch fabric undersuit with dark integral foam rubber musculature with zipper back closure to be worn under the costume for added definition. Jumpsuit marked with costumers bias label handwritten, "Black 8". Right temple of the endoskeletal mask is etched with "Chris". Exhibiting deterioration to webbing from stretching and wear. In production used good condition. **\$30,000 - \$50,000**





**1789. JAMES FRANCO HERO ANIMATRONIC “GREEN GOBLIN” MASK FROM *SPIDER-MAN 3*.** (Columbia, 2007) Screen used 7.25 x 6.5 x 9 in. FX animatronic mask constructed of vacuum formed plastic components finished in mirror lenses and automotive quality paint. The 2-piece mask of vented mouth shield with reptilian pattern motif and sunglass lens-style visor is an FX mask designed to mechanically raise the visor portion of the configuration. The interior of the mask is hinged at the jaw with metal arms and conceals servo wiring. The 20 in. of bundled wires feed out the back of the mask to attach to the electronic servo hub consisting of gears, motor and battery pack, which would have been attached and concealed on the actor's costume. The mask affixes to the actor via an adjustable strap concealed by a back piece that pins securely into the mouth shield. The entire rig is operated remotely by a Spectrum DX6I battery operated radio controller marked, “Goblin”. Highly visible in scenes when James Franco as “Harry Osborn” has taken on the identity of “Green Goblin”. Attached to a rigid foam display head of the actor on post and base measuring 14.5 in. tall. Electronics present and operational. In production used fine condition. **\$12,000 - \$15,000**



**1790. JAMES FRANCO HERO ANIMATRONIC “GREEN GOBLIN” GAUNTLET FROM *SPIDER-MAN 3*.** (Columbia, 2007) Screen used animatronic bladed gauntlet. Constructed of nylon webbing and hard stitched rubber straps with ratcheting clip closures, which affix a tooled 9.75 x 2 in. aluminum plate to the actor's arm. Mounted to the top of the plate are 3-triple serrated metal blades ranging in size from 3.5 in. to 5 in. long. The blades are spring-loaded and nested in a slotted track in the aluminum plate and designed to spring open when activated by a servo wire, which runs 46 in. from the back of the gauntlet. The mechanism still works manually, allowing the blades to be deployed in all their sharp and fearsome glory. With one strap detached but present. In production used fine condition. **\$6,000 - \$8,000**





# VENOM

**1791. TOPHER GRACE "VENOM" SYMBIOTE COSTUME WITH ANIMATRONIC HEAD FROM *SPIDER-MAN 3*.** (Columbia, 2007) The suit is constructed of black and cobalt full-body and head mesh jumpsuit, with molded rubberized mesh applique web pattern affixed over head, torso and integral boots and hands. With cast resin claws imbedded in each finger of the integral gloves. Cast foam latex gray rubber 17 x 13 in. "Spider-Man" insignia affixed to the front chest and back of the suit. Included is an animatronic "Venom" head (nonoperational) with large 5 x 4 in. plastic one-way mirrored lenses set into the mask (made larger than the regular "Spider-Man" lenses for further contrast in character). Also includes a set of screen-used prosthetic acrylic "Venom" character teeth stored on Topher Grace's plaster teeth castings. The suit and components are mounted on a custom display mannequin with heavy metal stand. Measuring approximately 74 in. tall. In production-used, good condition. \$30,000 - \$50,000



**1792. THOMAS HADEN CHURCH "SANDMAN" COMPLETE COSTUME FROM SPIDER-MAN 3. WITH PROSTHETIC ARM.** (Columbia, 2007) Signature screen worn "Sandman" costume consisting of, (1) iconic green and navy striped short sleeved knit t-shirt, (1) pair of khaki Old Navy brand work wear jeans with "#1" handwritten on interior waistband, (1) Under Armour brand flesh-colored tank-top with affixed foam latex cast musculature, and (1) sand-fist FX arm-length glove of foam latex embedded on under Armour brand long sleeve and finished with actual sand and gravel surface. With minor tears to prosthetic arm at elbow. All in screen worn very good condition.

**\$6,000 - \$8,000**

**1793. COMPLETE "SLEESTAK" COSTUME DISPLAY FROM LAND OF THE LOST.** (Universal, 2009) This 36 x 24 x 80 in. creature suit consists of a mask, bodysuit, and gloves. Constructed primarily of foam latex, featuring dark black plastic vacuum form eye lenses that affix to the mask via magnets. The mouth is cable-controlled from within the helmet allowing articulation of the jaw. The mask is constructed on an integral helmet marked, "TS" and attached to the bodysuit with Velcro fasteners. The bodysuit is similarly constructed of foam latex and features a zipper back closure concealed by a velcro flap of scaled skin. The hands attach at the wrist via snaps, and feature embedded resin claws as do the feet. The complete creature costume is assembled on a mannequin display affixed to a standing base. Exhibiting minor wear with some small tears in the foam latex skin. Overall in production used very good condition. **\$4,000 - \$6,000**





**1794. JACKIE EARLE HALEY “RORSCHACH” COSTUME CREATED FOR *WATCHMEN*.** (Warner Bros., 2009) This hero “Rorschach” costume ensemble features signature ink blot, zippered hood-mask with beige felt fedora and gold gilt stamped “Watchmen” imprinted on inner band, a two-piece brown wool with purple pin-stripe suit consisting of jacket and matching pants, crème-colored canvas shirt, white under T-shirt, coarse woolen ascot, a distressed brown canvas trench coat marked “2 Hero 4” and made to look like weathered leather, a pair of brown leather gloves marked “A Wet”, a pair of brown leather ankle boots marked “Stunt-2”, a pair of brown socks. This important and iconic hero costume is in very good condition, having been carefully archived by the studio since the end of production. Accompanied with an original Warner Bros. Studios COA. **\$12,000 - \$15,000**

**1795. PATRICK WILSON “NITE OWL II” COSTUME CREATED FOR *WATCHMEN*.** (Warner Bros., 2009) This complete hero “Nite Owl II” costume ensemble features a signature bronzed-latex character cowl mask with angular pointed fins and velcro patches at breastplate for attachment to suit, a two-piece sculpted armor bodysuit of cast foam latex on fabric made up of an upper torso piece marked “Nite Owl Hero 2” with zippered back closure and lower bib-style waist and legs with elastic stirrup ankles, internal fabric halter and zippered back closure with velcro patches on all pieces for affixing cape and accessories. Rubberized fabric cape with velcro and metal eyelets for attachment to suit at shoulders. Hard rubber velcro belt with crescent moon insignia marked “Hero”, bronze leather and rubber gloves and matching knee-length leather, rubber and metal boots, with zippered back closure, marked “Hero Snow” and “B / 12 / Hero”, and hard rubber bronze goggles with plastic sunglass lenses and rubber head strap. All pieces painted to appear as bronzed, rigid body armor. This important hero costume is in very good condition, having been carefully archived by the studio. Accompanied with an original Warner Bros. Studios COA. **\$8,000 - \$12,000**



**1796. MATTHEW GOODE “OZYMANDIAS” COSTUME CREATED FOR *WATCHMEN*.** (Warner Bros., 2009) This complete hero “Ozymandias” costume ensemble features a gunmetal gray, bronze and maroon-colored latex and fabric torso of muscle armor and attached codpiece marked “Hero 4”, a black spandex leotard attached to scultped, muscular latex legs marked “H2”, a full-length, maroon velvet and rubberized interior cape to be attached by fasteners hidden under a removable velcro and latex shoulder plug panel marked “Hero #2”, a bronze and maroon rubber belt marked “Hero #2” with a scultped buckle featuring an eye emblem, maroon gloves marked “H3”, and matching maroon scultped latex shoes marked “H4A”. Includes prosthetic character eye mask. This hero costume is in very good condition, having been carefully archived by the studio since the end of production in 2009. Accompanied by an original Warner Bros. Studios COA. **\$8,000 - \$12,000**



**1797. JEFFREY DEAN MORGAN “THE COMEDIAN” COSTUME CREATED FOR *WATCHMEN*.** (Warner Bros., 2009) This complete “The Comedian” hero costume ensemble features signature “Smiley Face” pin, prosthetic goggle mask, black leather body harness with integral utility belt and fiberglass, right side, blue silver star and left side red and silver shoulder pauldrons all marked “Hero 2”, plated vest torso armor marked “Hero #2”, padded leather stirrup pants marked “Hero #2”, leather-padded codpiece marked “Hero #2”, elastic black suspenders, black leather sheath, an actual dulled hunting knife, ammo holster marked “Hero #2”, leather, vacuum-formed and metal-studded elbow pads marked “Stunt”, matching knee pads marked “Hero #2”, leather, fingerless gloves with hard rubber components marked “Hero 2”, and, black leather motorcycle boots with hard rubber details marked “Stunt #1”. This hero costume is in production-distressed, fair condition, having been archived by the studio since the end of production in 2009. Special shipping arrangements will apply. Accompanied with an original Warner Bros. Studios COA. **\$8,000 - \$12,000**





**1798. COLLECTION OF (3) PROPS FROM *PREDATORS* INCLUDING KNIFE, MACHETE, AND DOG TAGS.** (TCF, 2010) Collection of (3) screen used props including (1) 2 x 1.5 in. Alice Braga "Isabelle" metal dog tag on 13 in. ball chain, (1) cast resin "Predator" 10.5 in. throwing blade with alien design, and (1) 20 in. long aluminum bladed machete with wrapped rope grip in a 20.5 in. stitched leather sheath with integral belt hoop. All in production used fine condition. **\$600 - \$800**



**1799. DENNIS QUAID "HAWK/GENERAL ABERNATHY"** SCREEN-WORN FULL HERO COSTUME FROM *G.I. JOE: RISE OF THE COBRA*. (Paramount, 2009) Costume consists of a light green leather jacket, with removable sleeves, and a Mirojnick maker's tag sewn into the collar, along with a smaller tag embroidered "DQ," sewn into the bottom of the lining, a pair of green camouflage pants, a green XXL Under Armour t-shirt with a military patch sewn over the left breast, a pair of black socks, and an Army belt labeled in black felt tip, "Hawk DQ." All in production used very good condition. The jacket is accompanied by a Paramount COA. **\$600 - \$800**



**1800. REESE WITHERSPOON "MARLENA" NIGHT GOWN FROM *WATER FOR ELEPHANTS* CREATED BY COSTUME DESIGNER JACQUELINE WEST.** (Fox, 2000, 2011) Custom made peach silk floor-length nightgown with floral lace bodice and neckline, and embroidered floral detail at the bust. Integral ribbon sash. With handwritten "FP008" on the interior back seam. Created by legendary costume designer Jacqueline West. In screen worn very fine condition. **\$400 - \$600**



**1801. CHRIS EVANS "CAPTAIN AMERICA" DOG TAGS FROM *CAPTAIN AMERICA: THE FIRST AVENGER*.** (Paramount, 2011) Screen worn aluminum dog tags stamped "Steven G Rogers, 987654320 T42 0 P" on an 11 in. length of ball chain attached to a 2 in. loop of ball chain. Hero dog tags are visible in the early scenes at Camp Lehigh. Rogers is seen doing pushups and his dog tags are clearly visible, and again notably when he jumps on a grenade to save "Peggy Carter" (Hayley Atwell) and his fellow soldiers. In production used fine condition. **\$1,000 - \$1,500**





**1802. CAPTAIN AMERICA: THE WINTER SOLDIER 1-SHEET POSTER SIGNED BY CHRIS EVANS, SCARLETT JOHANSSON, SAMUEL JACKSON, ROBERT REDFORD, STAN LEE AND OTHERS.** (Marvel, 2014) Original advance 24 x 36 in. 1-sheet poster. Signed over the lower half of the image by Chris Evans, Samuel L. Jackson, Scarlett Johansson, Robert Redford, Sebastian Stan, Anthony Mackie, Colbie Smulders, Georges Saint Pierre and Stan Lee. In very fine condition. Accompanied by a Marvel COA. \$400 - \$600



**1803. DJANGO UNCHAINED 1-SHEET POSTER SIGNED BY LEONARDO DICAPRIO, JAMIE FOXX, CHRISTOPH WALTZ AND 6 OTHERS.** (Weinstein Co., 2012) Original 24 x 36 in. one-sheet poster. Signed in pen over the entire poster by Leonardo DiCaprio, Jamie Foxx, Christoph Waltz, Kerry Washington, Samuel L. Jackson, Dana Gourrier, Nichole Galicia and Quentin Tarantino. Unrolled, unfolded. With only minor bending to the top most edge. In very good to fine condition. \$400 - \$600



**1804. DOMINIC WEST "SAB THAN" HERO LIGHT-UP FX BELT FROM JOHN CARTER.** (Disney, 2012) Elaborate

Martian 36 in. long warrior's armor belt. Constructed of cast hard rubber sheets and some leather components all made to look like weathered hide with metallic chain-mail elements. With central 6.25 x 4 in. belt buckle area featuring cast resin silver painted crest with central light element. The belt is wired to a concealed battery pack, which would illuminate the central light. Electronics present but untested. In production used very good condition. \$400 - \$600

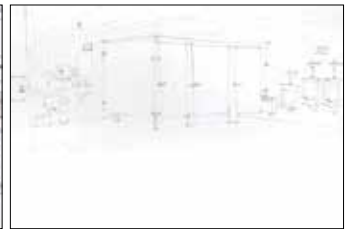


**1805. COMPLETE VAMPIRE COSTUME FROM PRIEST.** (Screen Gems, 2011) The 6-piece "Vampire" creature suit is composed of intricately detailed foam latex components painted in mottled, corpulent flesh tones, with an overly pronounced rib cage and silicone webbing between the armpits. A zipper back closure is concealed under a latex flap. With a pair of 3-fingered gloves and a pair of 3-clawed foot appliances. Completed by a latex mask with a gaping mouth with acrylic fangs and four vertical slits where eyes would normally be. This custom-made costume exhibits some wear from production use, including chipped paint and some tears in the foam latex. Standing a full 6 ft. tall on a cross icon base with movie title plaque. In overall, production used very good condition. \$3,000 - \$5,000





**1806. *PARANORMAN* PRODUCTION MADE 3D PRINTED RESIN PROTOTYPE.** (Focus Features, 2012) Original 4.5 x 1.5 in. production made, laser printed maquette. 3D printed in primer-gray resin. The process allows for minute detail in the finished model of the title character in the stop-motion animated feature. From strands of hair to fabric detail on clothing. In production used very fine condition. **\$800 - \$1,200**



**1807. *PARANORMAN* (4) SET DESIGN SKETCHES.** (Focus Features, 2012) Original (4) set concept sketches accomplished in pencil and ink on 8.5 x 11 in. artist paper leaves. Including (1) of the Blithe Hollow School façade sketch, (1) school hallway sketch, (1) school entrance doors sketch, and (1) school bathroom sketch. All in production used fine condition. comes with a LAIKA COA. **\$400 - \$600**



**1808. "TED" ROD PUPPET USED IN *TED* AND *TED 2*.** (Universal, 2012/2015) Original full-size 25 x 13.5 in. signature "Ted" puppet prop. Constructed of faux fur over soft stuffed form. With plastic nose and taxidermy eyes completing the figure. With implanted rods emanating from the back of head and left shoulder to give movement to extremities. All limbs are attached by velcro to the central torso and tethered by string, to allow for the limbs to be posed and repositioned. Instantly recognizable central character and 1 of only 2 Ted figures used for actor's reference in both *Ted* and the sequel *Ted 2*. Comes with an LOA from Mark Rappaport of Creature Effects. **\$12,000 - \$15,000**







**1809. JENNIFER LAWRENCE “KATNISS” DRESS WORN DURING THE FINAL SCENE AT THE TRAIN STATION IN *THE HUNGER GAMES: CATCHING FIRE*.** (Lionsgate, 2012) Peach cotton muslin and mesh layer-ruffled dress by Nina Ricci with self-slip and separate internal petticoat, custom altered by designer Judianna Makovsky’s staff for Jennifer Lawrence as “Katniss” in the first film of the series, *The Hunger Games*. Size 38, with Ricci’s off-the-rack Paris boutique labels. Very fine screen used condition. **\$4,000 - \$6,000**



**1810. *THE GIVER* SCREEN USED CHAIR.** (Asis Prod, 2014) Hero cushioned brown leather wing-backed armchair. Highly visible in the “Giver’s” (Jeff Bridges) house as a central set piece used by multiple cast. Measuring 30 x 30 x 40 in. Front left leg is loose. This armchair remains in production used very good condition. **\$400 - \$600**



**1811. MENDL’S PASTRY BOX FROM *THE***

***GRAND BUDAPEST HOTEL*.** (Fox Searchlight, 2014) Screen used pink prop pastry box. Measuring approx. 6 in. square and imprinted with “Mendl’s” bakery text logo with a flourish of blue ribbon tied in a bow at the top. Boxes like these were a central, instantly recognizable feature of the whimsical plot when used to smuggle tools to “Monsieur Gustav” (Ralph Fiennes) for his daring escape from prison. In production used fine condition. **\$200 - \$300**



**1812. JENNIFER LAWRENCE RING WORN ON THE NIGHT OF HER “BEST ACTRESS” ACADEMY AWARD WIN.** (2013) Victorian silver metal ornate 1.8 in. long x .75 in. round ring with blue sapphires and small diamonds meticulously arranged in an antique inspired latticework design. Part of the ELAHN Jewels Couture Collection, Lawrence wore this beautiful ring at the legendary Vanity Fair Oscars after-party following her Academy Award win for “Best Actress” in *Silver Linings Playbook*. In very fine condition. Comes with an LOA from ELAHN Jewels. **\$4,000 - \$6,000**





**BLACK BEAUTY  
FROM *THE GREEN HORNET***



**1813. ORIGINAL SCREEN USED “BLACK BEAUTY” HERO CAR FROM *THE GREEN HORNET*.** (Sony, 2011) Based on a 1965 Chrysler Imperial, Dennis McCarthy of Vehicle Effects in California built this hero car used for “beauty” exterior shots and interior close-ups. Britt Reid’s technologically advanced car is specially equipped with the following: “Butterfly” rear-hinged front doors (all four doors open electronically via a hidden push button); revolving rear license plate activated by a keychain remote (“HERO CAR” California license plate present on one side; black plate with “HORNET” lettering on the other); (12) prop Stinger missiles installed beneath the front and rear bumpers; pair of prop hood-mounted .30 caliber Browning machine guns (wired and connected to a propane tank during filming to shoot flames to simulate gunfire); grille-mounted flamethrower and (2) beanbag launchers; (2) shotguns mounted in the light bezels; green-tinted headlights; custom Green Hornet insignia steering wheel with fictitious aiming and firing controls; illuminating console labeled in Chinese characters (for Kato); 20-in. wheels with Green Hornet logo spinners; embossed Green Hornet trunk interior with elaborate Sony stereo system. The car features its original 413V-8 engine mated to a 3-speed automatic transmission with its original interior and headliner. Odometer reads 71,421 miles, but is not currently functional. This hero car was featured on an episode of *Jay Leno’s Garage*. Comes with a Sony Pictures California title and a signed letter of authenticity from builder Dennis McCarthy. In fine production used condition, this is one of only two hero cars remaining from the production. **\$80,000 - \$120,000**







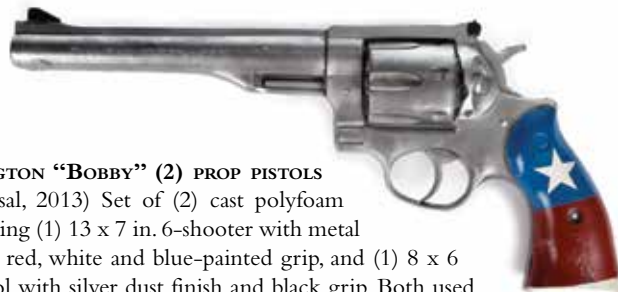
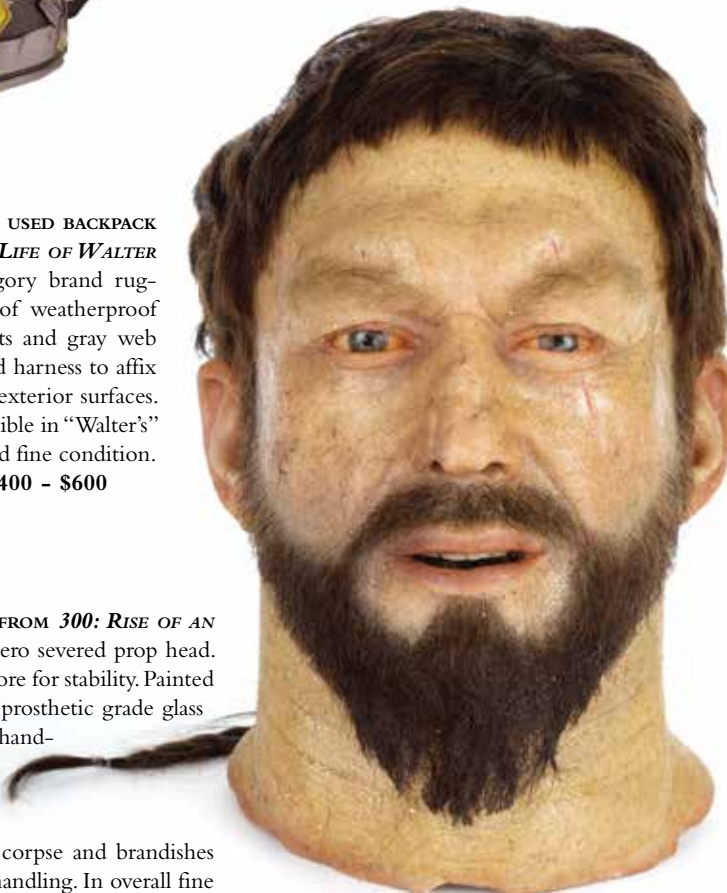


**1814. WILL SMITH'S "CYPHER RAIGE" HERO WEAPON SHAFT FROM *AFTER EARTH*.** (Columbia, 2013) 15.75 x 1.4 in. shaft constructed of wood and resin dowel covered with clear veneer exposing sub structural metallic surface of circuitry and technological graphics. In the film a cutlass and other configured blades and weapons emanated from the ends of the device. In production used fine condition. **\$1,000 - \$1,500**



**1816. BEN STILLER "WALTER MITTY" SCREEN USED BACKPACK FROM THE DREAM SEQUENCE OF *THE SECRET LIFE OF WALTER MITTY*.** (TCF, 2013) Goldenrod-colored Gregory brand rugged 24 in. tall hiking backpack constructed of weatherproof synthetic material with multiple zipper pockets and gray web strapping with locking clips. Featuring a padded harness to affix pack to the wearer. Retaining prop snow over exterior surfaces. Filled and padded as used in the film. Highly visible in "Walter's" (Ben Stiller) dream sequence. In production used fine condition. Comes with a Twentieth Century Fox COA. **\$400 - \$600**

**1817. KING LEONIDAS' HERO SEVERED HEAD FROM *300: RISE OF AN EMPIRE*.** (Warner Bros. 2014) Hyper-realistic hero severed prop head. Constructed of cast silicone skin with foamed core for stability. Painted to studio exacting standards and finished with prosthetic grade glass eyes, dentures and head and facial individually hand-punched hair. The prop also retains its gory fleshy stump at the neck. Highly visible in the opening sequences when "Xerxes" (Rodrigo Santoro) beheads "Leonidas" (Gerard Butler) corpse and brandishes his head. With signs of production soiling and handling. In overall fine condition. **\$1,500 - \$2,500**



**1815. DENZEL WASHINGTON "BOBBY" (2) PROP PISTOLS FROM *2 GUNS*.** (Universal, 2013) Set of (2) cast polyfoam realistic prop guns including (1) 13 x 7 in. 6-shooter with metal armature, silver dust and red, white and blue-painted grip, and (1) 8 x 6 in. Smith & Wesson pistol with silver dust finish and black grip. Both used by Denzel Washington as "Bobby" throughout the film. In fine condition. **\$600 - \$800**





**1818. "THE ONE RING" PRODUCTION PROTOTYPE FROM *THE LORD OF THE RINGS*.** (New Line Cinema, 2001-2003) The One Ring was the greatest of the Rings of Power and most powerful artifact in all of Middle-earth. It could grant its wearer enormous power, but at a cost, as those who possessed the ring, even gentle souls like Hobbits, would become obsessed and corrupted over time, as the ring had an evil will of its own. This ring was handmade by Jens Hansen, the designer and creator of The One Ring, and is one of only seven known remaining sterling silver prototypes. This ring is larger and thinner than the final approved design. Accompanied by a COA from Jens Hansen Gold & Silversmith. **\$2,000 - \$3,000**



**1819. "BAG END" ENTRY FAÇADE FILMING MINIATURE FROM *THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING*.** (New Line Cinema, 2001) Believed to be the only miniature representation of the famous front door at Bag End, the home of Bilbo and Frodo Baggins, this façade was part of an expansive miniature setting referred to as "Wrecked Hobbiton" which appeared in Frodo's vision at Galadriel's Pool. Crafted from a thin 5.25 in. piece of green foam with carved brickwork and cardboard details. The green door is a separate piece, made of balsa wood distressed as if smashed and burned by marauding Orcs. Both pieces with wires to attach to the miniature "wrecked" landscape (included are 3 production photos of this miniature set). Includes an unsigned pencil sketch (8 x 11.5 in. paper) by concept designer Alan Lee depicting the burnt Party Tree, which was to be a stump above the Bag End set. In production used fine condition. Comes with a LOA from the model maker who created the piece. **\$2,000 - \$3,000**



**1820. BILLY BOYD "PIPPIN" PROSTHETIC HOBBIT FEET FROM *THE LORD OF THE RINGS* TRILOGY.** (New Line Cinema, 2001-2003) Weta Workshop makeup and prosthetics department created individually designed oversized feet, complete with hairy toes, for each individual hobbit character that would slip over the actor's entire foot. The makeup department would skillfully match up the appliance with the actor's ankle with airbrushing. Inside the left foot is marked "Pippin". Prosthetic hobbit feet were never re-used and typically destroyed during the removal process at the end of each filming day, making this set incredibly rare. Each measure 11 in. In production used good condition. **\$4,000 - \$6,000**







**1821. SEAN ASTIN "SAMWISE" PROSTHETIC HOBBIT FEET FROM *THE LORD OF THE RINGS: RETURN OF THE KING*.** (New Line Cinema, 2003) A pair of foam latex prosthetic Hobbit feet created for the production of *The Lord of the Rings* trilogy for use by Sean Astin as the hobbit "Samwise Gamgee". The Weta Workshop makeup and prosthetics department created individually designed, oversized feet, complete with hairy toes for each principal Hobbit character. The prosthetic feet slipped over the actor's entire foot. The makeup department would then seamlessly blend the prosthetic appliance at the actor's ankle with skilled airbrushing and makeup. This particular set of feet includes a special lining glued to the sole to help Sean Astin keep his footing while filming scenes where "Sam" was required to carry a weakened "Frodo" on his back on the final trek up the gravel slopes of Mount Doom to destroy the One Ring at the end of *The Return of the King*. Prosthetic Hobbit feet were never re-used and typically destroyed during the removal process at the end of each filming day, making this set incredibly rare. The inside of each foot was autographed by Sean Astin during an official signing appearance. Accompanied by a signed LOA by Astin. Each measuring 11 in long. In production-used good condition. **\$6,000 - \$8,000**



**1822. SEAN ASTIN "SAMWISE" PROSTHETIC HOBBIT EARS FROM *THE LORD OF THE RINGS* TRILOGY.** (New Line Cinema, 2001-2003) A pair of foam latex prosthetic Hobbit ears created for the production of *The Lord of the Rings* trilogy for use by Sean Astin as the Hobbit "Samwise Gamgee". The Weta Workshop makeup and prosthetics department created individually designed pointy ears for each principal Hobbit character that would cover the actor's entire ears. Molds were taken of the actor's ears, so that the prosthetics created could slip on without obstructing hearing during filming. The prosthetics were then glued in place and finished with makeup to seamlessly blend in to the actor's natural skin tone. Prosthetic Hobbit ears were never re-used and typically destroyed during the removal process at the end of each filming day, making this set incredibly rare. Accompanied by a signed LOA by Astin. Each ear measures 3.5 in. In production used good condition. **\$2,000 - \$3,000**



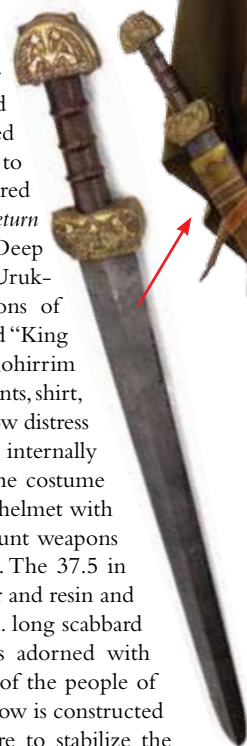
**1823. DOMINIC MONAGHAN "MERRY" PROSTHETIC HOBBIT EARS FROM *THE LORD OF THE RINGS* TRILOGY.** (New Line Cinema, 2001-2003) Weta Workshop makeup and prosthetics department created individually designed ears for each principal Hobbit character. For the prosthetics covering the entire ear, such as these, molds were taken of the actor's ears so they could seamlessly slip on and not obstruct their hearing during filming. Each measure 3.5 in. **\$2,000 - \$3,000**



**1824. ROHIRRIM BOW** FROM *THE LORD OF THE RINGS* TRILOGY. (New Line Cinema, 2001–2003) The Rohirrim chose the bow as their primary weapon allowing them to fire at great range while on horseback. Stunt bows like this were featured in *The Two Towers* as well as *The Return of the King*. Constructed by the skilled craftsmen at Weta Workshop of dense rubber, made to appear like ornately detailed wood, molded around a metal core to stabilize the weapon when firing arrows during production. Measures 48 in. long. **\$1,500 - \$2,500**



**1825. "ROHIRRIM" SCREEN-USED COSTUME** FROM *THE LORD OF THE RINGS* TRILOGY. (New Line Cinema, 2001–2003) The Riders of Rohan, or "Rohirrim", were the horse-mounted cavalry of the people of Rohan, trained to ride as soon as they had learned to walk. The warriors of Rohan are featured throughout both *The Two Towers* and *Return of the King*, bravely defending Helm's Deep from "Saruman's" 10,000 fighting "Uruk-hai" and later riding down the minions of Mordor at the command of their beloved "King Théoden". This incredibly detailed Rohirrim costume consists of screen-used boots, pants, shirt, tunic, and fleece overthrow, which all show distress and dirt from on-set use and are labeled internally in various places with, "Blu Rohan". The costume also includes a screen-used rubber stunt helmet with attached wig and a set of screen-used stunt weapons carried by the horse-mounted warriors. The 37.5 in long sword is constructed of hard rubber and resin and is accompanied by a molded resin 31 in. long scabbard with leather belting and metal buckles adorned with the intricate detailing and horse motifs of the people of Rohan. Also a stunt weapon, the 48 in. bow is constructed of hard rubber molded on a metal core to stabilize the weapon when firing. Screen-used items from *The Lord of the Rings* trilogy are incredibly rare to find outside of the studio archives, but a complete costume with weapons and armor is a once-in-a-lifetime opportunity. **\$6,000 - \$8,000**



**1826. ROHIRRIM LEATHER HELMET** FROM *THE LORD OF THE RINGS* TRILOGY. (New Line Cinema, 2001–2003) This leather helmet with chin strap was created by the Weta Workshop armory department and worn by one of the Rohirrim (the Riders of Rohan) who feature prominently across *The Lord of the Rings* trilogy. Featuring the classic Rohan horse insignia and the instantly recognizable eye guard, helmets like this are seen on the Rohan horsemen throughout the latter part of the trilogy, most notably during the epic battle sequences at Helm's Deep and the Siege of Gondor. Measures 12 x 12 in. **\$3,000 - \$5,000**





**1827. DAVID WENHAM "FARAMIR" SWORD FROM *THE LORD OF THE RINGS* TRILOGY.** (New Line Cinema, 2001-2003) Constructed with a lightweight aluminum blade for actor David Wenham to easily wield during filming, with a resin hilt hand painted and weathered by the skilled craftsmen at Weta Workshop. Measures 39 in. long. Originally procured by official New Line Cinema licensee, United Cutlery directly from Weta Workshop during the filming of *The Lord of the Rings* for reference use in producing a collectible replica version for fans. Accompanied by a detailed Certificate of Authenticity from the licensee confirming the history of this prop and its use in creating United Cutlery's Lord of the Rings Weapons and Armor line of reproductions as well as the original Weta shipping letter to United Cutlery. **\$6,000 - \$8,000**



**1828. MIRANDA OTTO "ÉOWYN" SWORD FROM *THE LORD OF THE RINGS* TRILOGY.** (New Line Cinema, 2001-2003) "Éowyn" was a shield maiden of Rohan trained in combat from a young age. Her signature weapon, a sword measuring 36 in. long featuring a beautiful and ornate hilt and pommel, as befitted her noble birth. This lightweight version of Éowyn's sword was designed by Warren Mahy and created by Shaun Bolton and Master Swordsmith, Peter Lyon under the art direction of Sir Richard Taylor at Weta Workshop during the production of *The Lord of the Rings* trilogy. This iconic prop sword has a lightweight aluminum blade so that the actress could easily and safely wield it during stunt combat while allowing the quality and detailing of the prop to still hold up to the scrutiny of up-close filming that a rubber or resin stunt blade could not. Originally procured by official New Line Cinema licensee, United Cutlery directly from Weta Workshop during the filming of *The Lord of the Rings* for reference use in producing a collectible replica version for fans. The sword has a Weta logo, reference number, date and "Replica United Cutlery" ("Replica" referring to the United Cutlery project; the sword is *not* a replica) engraved into it and is accompanied by a detailed certificate of authenticity from the licensee confirming the history of this production made prop and its use in creating United Cutlery's Lord of the Rings Weapons and Armor line of reproductions as well as the original Weta shipping label to United Cutlery. **\$6,000 - \$8,000**



# RINGWRAITH



## THE LORD OF THE RINGS

1829. "RINGWRAITH" SCREEN-USED COSTUME DISPLAY FROM *THE LORD OF THE RINGS* TRILOGY. (New Line Cinema, 2001-2003) The "Witchking of Angmar" was once one of nine great "Lords of Men" who later fell under corrupting influence of the "Dark Lord Sauron". He became an undead "Ringwraith", Sauron's chief servant in his search for "The One Ring". Creating the Ringwraith costumes for *The Lord of the Rings* trilogy was one of award winning costume designer, Ngila Dickson's greatest challenges. To make the costumes appear formless, ethereal and skeletal, yet achieve lifelike movement, the design team stacked layer upon layer of silks of varying thickness, weave and texture, complete with regal embroidery to signify the de- evolution from High King to miserable servant and slave of Sauron. This incredible display statue was originally created by Richard Taylor and his skilled team of Weta Workshop artists to promote the release of *The Fellowship of the Ring* throughout 2001. Includes: complete, layered Ringwraith hooded robe filming costume, original leather belting, hero scabbard, and resin and aluminum "Witchking" stunt sword created from original hero molds. Built on a static metal armature in a dramatic pose, this is the only known example of a screen-used Ringwraith costume in private hands. Highly detailed hand and foot resin armor components, pulled from the original hero molds, were created by Weta Workshop to complete the display but were not used for filming. Measuring 70 x 50 in. Originally sold through an official New Line Cinema studio auction in January of 2002. Comes with a Letter of Authenticity signed by President of New Line New Media, Jim Rosenthal. Special shipping arrangements will apply. \$30,000 - \$50,000





**1830. GALADHRIM ELVEN WARRIOR HELMET FROM *THE LORD OF THE RINGS* TRILOGY.** (New Line Cinema, 2001-2003) This hand painted and distressed urethane helmet was created by the skilled craftsmen of Weta Workshop and features a padded inner lining with velcro closure. Worn by one of the Elven warriors at the Battle of Helm's Deep in the dramatic climax of *The Two Towers*. Measures 12 x 12 in. Comes with a Pyradeck employee LOA. **\$4,000 - \$6,000**



**1832. BARAD-DÛR GUARD TOWER INSERT FILMING MINIA-TURE FROM *THE LORD OF THE RINGS* TRILOGY.** (New Line Cinema, 2001-2003) One of the two towers that form such an integral and significant part of *The Lord of the Rings* story. Barad-Dûr is the fortified tower of the Dark Lord Sauron. As his power returns and his armies once again attempt to expand his dominion, the dark, jagged tower at the base of Mount Doom, supporting the "lidless eye, wreathed in flame", casts a menacing shadow over all of Middle-earth. This 1/166 scale tower was created and filmed for a specific shot that shows the reconstruction of the tower, signifying Sauron's return to power. The incredibly detailed piece was heavily featured in the film, populated with digital Orcs, despite being 3.25 in. tall. Constructed of metal wire, fine chain, wood and fine plastic fencing. The included crane on top of the scaffolding is an exact replica created by an original member of the miniature department for reference. Accompanied with an LOA from the model maker who created the piece for the production. Mounted on a 6.75 in. wooden display base. **\$1,000 - \$1,500**



**1831. ORC/URUK-HAI PRE-PRODUCTION CON-CEPT MAQUETTE FROM *THE LORD OF THE RINGS* TRILOGY.** (New Line Cinema, 2001-2003) Created by the conceptual artists at Weta Workshop to help underscore the musculature, features and proportions of one of the evil races who populate Middle-earth. Crafted of resin and standing 14.5 in. on its production base on which is marked "Orc male or female very odd shapes unusual looks 5' to 5' 6"". Although the design is for an Orc, the proportions and facial features appear to be that of the Uruk-hai. Missing fingers on the right hand with exposed shoulder separations. In production used good condition. **\$600 - \$800**



**1833. MORDOR ORC FULL HEAD PROSTHETIC MASK FROM *THE LORD OF THE RINGS* TRILOGY.** (New Line Cinema, 2001-2003) Created by the Weta Workshop prosthetics department of foam latex, this Orc mask was painstakingly painted and hair hand-punched by the makeup department. The mask has an attached skirt sewn directly onto it to assist with dressing the actors. This style of mask was used for Orcs seen in the background, where hero makeup wasn't required. Marked "Paul tall Orc" on the interior. This particular mask can be seen being fitted onto a performer personally by Weta Workshop creative director Richard Taylor in the supplemental, "behind the scenes" featurettes in *The Lord of the Rings* trilogy DVD releases. Latex has hardened and exhibits cracking and flaking in areas around the neck. In production used good condition. Measures 17 in. tall. **\$3,000 - \$5,000**



**1834. LAWRENCE MAKOARE "LURTZ" URUK-HAI HERO ARROW SET FROM *THE LORD OF THE RINGS* TRILOGY.** (New Line Cinema, 2001-2003) Hero metal arrowhead and wood and fur arrow shaft created for and used in the production of *The Lord of the Rings* trilogy by Lurtz, the Uruk-hai who was tasked with finding and retrieving the One Ring for his master. During the climax of *The Fellowship of the Ring*, Lurtz uses his distinctive bow and Warg fur-fletched arrows to fatally wound Boromir. Wooden arrow shaft measures 21 in.; the metal arrowhead is 8.75 in. long. **\$1,000 - \$1,500**



**1835. URUK-HAI CROSSBOW BOLT FROM *THE LORD OF THE RINGS* TRILOGY.** (New Line Cinema, 2001-2003) Created by Weta Workshop's armory department from a wooden shaft with metal fins and resin head. Seen in use by Saruman's crossbowmen and fighting Uruk-hai army at numerous points throughout the trilogy, most notably at the Battle of Helm's Deep at the climax of *The Two Towers*. Measures 18 in. long. **\$400 - \$600**

**1836. MORDOR ORC TREBUCHET STANDARD SIGNAL FROM *THE RETURN OF THE KING*.** (New Line Cinema, 2003) Built to resemble a small creature mounted to a standard, this unique item was created to be used by one of the Orcs to command the release of the flaming trebuchets during the Siege of Gondor, yet was ultimately edited from the final release of the film. Prosthetic Orc ears with metal piercings and a studded Orc cowl, Warg fur, Uruk-hai teeth, Rohirrim chain mail and a small Gondorian pin were merged together to create this unique, one-of-a-kind artifact from the dark recesses of Middle-earth. Measures 48 in. long. **\$600 - \$800**







**1837. URUK-HAI PIKESMAN SWORD FROM *THE LORD OF THE RINGS* TRILOGY.** (New Line Cinema, 2001–2003) Part of the arsenal of the fearsome Uruk-hai, this Pike'sman's sword is crafted of dense rubber and resin molded around a steel core by Weta Workshop's armory department for the production of *The Lord of the Rings* trilogy. The Uruk-hai were armed with a vicious array of industrial weaponry including single-bladed swords fashioned from iron with a leather bound grip. This shorter version can be seen being used by the Pike'smen of Saruman's army at numerous points throughout the trilogy, most notably at the Battle of Helm's Deep. Measures 27 in. long. **\$1,000 - \$1,500**



**1838. SALA BAKER "SAURON" HERO HELMET SPIKE FROM *THE LORD OF THE RINGS* TRILOGY.** (New Line Cinema, 2001–2003) Constructed of metal, the spike has been weathered with intricate intaglio acid-etched detailing by the skilled craftsmen at Weta Workshop. Dark Lord Sauron's spike-laden, fire-scorched armor struck fear in his enemies and is a signature feature of the character. Measuring 21 in. long, this spike was removed from the hero helmet during the production. **\$1,000 - \$1,500**



**1839. TIM BURTON EARLY STILL LIFE SKETCH.** (ca. 1970s) Early still life study by a young Tim Burton accomplished in artist marker on 19 x 24 in. paper leaf. Signed boldly in pen in the lower right hand corner, "Tim Burton". With toning to edges and 1 in. creases down each side. Pinholes in the margins. In vintage very good condition. *Provenance:* Originally sold at a Celebrity/Sports Auction for Pediatric AIDS Foundation, September 29, 1994. Later sold in Profiles in History Auction 1, October 8, 1995, lot 337. **\$1,000 - \$1,500**



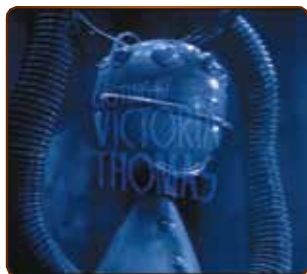
**1840. ALEC BALDWIN "ADAM MAITLAND" MINIATURE PUPPET FROM *BEETLEJUICE*.**

(Geffen, 1988) Vintage screen used 7 in. tall filming miniature of the "Adam Maitland" character used in FX shots of the elaborate miniature city seen throughout *Beetlejuice*. Constructed of stuffed body over wire armature, cast resin extremities, and fully dressed in signature fabric clothing. Detailed from head to toe, down to a head of hair and tiny wire glasses. Exhibiting age and production wear. In very good condition. **\$4,000 - \$6,000**





**1841. *THE NIGHTMARE BEFORE CHRISTMAS* "SPIRAL HILL" MAQUETTE.** (Touchstone, 1993) Large 33 x 23 in. design maquette for the iconic "Spiral Hill" from the classic Tim Burton stop-motion animated feature. Constructed of textured resin on Masonite backing board. The familiar landmark has been expertly studio painted in black and gray with gradient white highlighted areas. The facing edge of the famous hill is dotted by small orange pumpkin shapes modeled of epoxy putty. The bottom 1/3 of the piece has frame stand that stands out 3 in. from the backdrop. With minor material loss. In very good condition. **\$4,000 - \$6,000**



**1842. *EDWARD SCISSORHANDS* COOKIE-MAKING ROBOT FROM OPENING CREDITS.** (TCF, 1990) Constructed of painted silver fiberglass head and torso with metal-jointed legs ending in star and gingerbread man-shaped cookie cutter feet. Measuring 17.5 in. wide x 91 in. tall. The upper arms portion of the robot is fashioned of conduit and ventilation hose with central metal chain running through for suspending the figure from above. Detailed with ruby-colored acrylic eyes circling the crown of the head. With a grill etched into the face like a smile. Embellished with tubing, bundled telephone wire, rubber gaskets, resin components and other repurposed hardware. Seen in the opening credits as part of an assembly line of robots stamping cookies. In screen used very good condition. **\$8,000 - \$12,000**



**1843. "JACK SKELLINGTON"** LIFE SIZE DISPLAY STATUE FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Touchstone, 1993) Impressive 81 x 32 in. commercial display figure of the beloved "Jack Skellington". One of a small number of life-size display figures produced for promotion of the film around the country. Constructed of fiberglass components assembled on a posable armature. Dressed in custom made costume and affixed to a freestanding 23.5 x 3 in. pedestal. Right foot detached. In fine condition. **\$1,000 - \$1,500**





**1844. EDWARD SCISSORHANDS HERO METAL-BLADED SCISSORHAND.** (TCF, 1990) Iconic signature "Scissorhand" glove and puppeteer rig measuring 38 in. from longest blade tip to the end of the steel handle protruding from the back. Composed of a dense polyurethane glove with metal, leather and fabric components. The "scissor" blade appendages (with the exception of the rubber thumb "scissor") on this glove are actually crafted of steel to withstand the famous ice-angel carving sequence at the end of the film. These blades also served as the casting masters to create the rubber and resin safety blades. Consigned directly by an employee of Stan Winston Studio, which created the scissorhands effects for the film. Sensitively preserved and assembled on a professional wooden display stand with engraved plaque reading "Edward Scissorhands hero insert hand created at Stan Winston Studio used in the Ice Angel sculpture scene". The signature costume piece, as well as a very rare hero metal version of these iconic gloves from this Tim Burton cult classic. Standing 16 in. tall and presenting as fine condition. Comes with an LOA from Richard Landon.

**\$6,000 - \$8,000**



**1845. THE NIGHTMARE BEFORE CHRISTMAS LARGE SCALE TOWN HALL FACADE SET PIECE.** (Touchstone, 1993) Measuring approx. 54 in. tall x 53 in. wide x 4 in. deep, the set piece is constructed primarily of wood with textured resin surfacing. Created in warped forced perspective, surrealistic design with the back wall, door and foreground pillars stretching at opposing angles. A central clock face is embedded under the eaves of the roof. No detail was spared with expertly painted slate gray hues and white highlight flourishes applied to this high contrast filming miniature. A fantastic signature display piece embodying the spirit of this modern classic film. In production used fine condition. **\$12,000 - \$15,000**



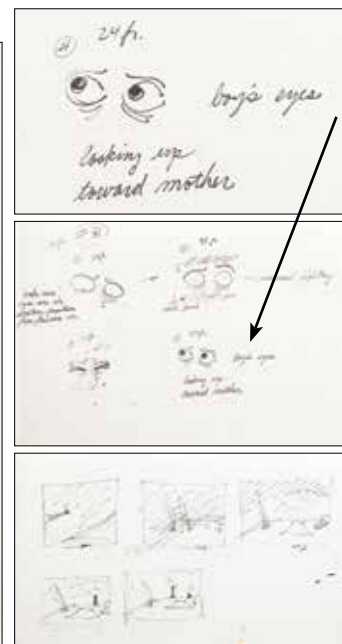
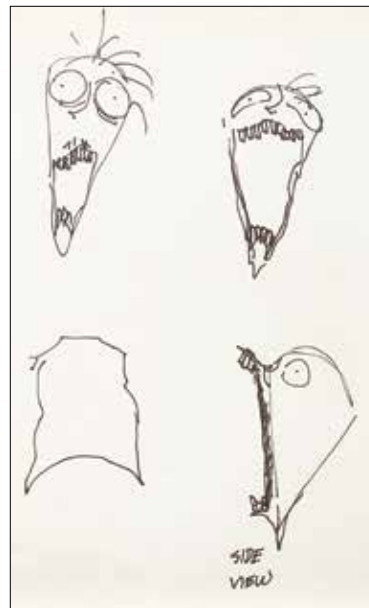
**1846. RAY PARK "HEADLESS HORSEMAN" COSTUME FROM *SLEEPY HOLLOW*.** (Paramount, 1999) Consisting of a sleeveless waistcoat with ornate silver embossed rubberized fabric applique dragon motif on the chest. With red detail horizontal stitching, squared tails and back lace up closure. Retaining the internal "M.B.A. Ltd. Of London" bias label with typed, "Ray Parks 131351 Headless Horseman Fight Dbl Sleepy Hollow". Also includes a pair of trousers made of faux leather panels with silver and red applique details and expertly distressed to appear as rotted and charred leather. Handwritten on the inner back seam, "ROB". Worn by stuntman Ray Park, who doubled for actor Christopher Walken for much of the film including in the burning windmill scenes near the end of the film. In production used very good condition. **\$1,000 - \$1,500**



**1847. CORPSE BRIDE MINIATURE COFFIN.** (Warner Bros., 2005) Beautifully crafted screen-used prop from the "Land of the Dead". The cast resin 15 x 6 x 3.5 in., lidded coffin featured in the Tim Burton stop-motion animated feature. Hyper-realistically sculpted, cast, carved, painted and finished. The coffin is displayed on a professional, custom-made light up 5 x 5 x 6 in. stand featuring the movie's title logo. Standing 21 in. tall on the stand, in very fine condition. **\$1,000 - \$1,500**

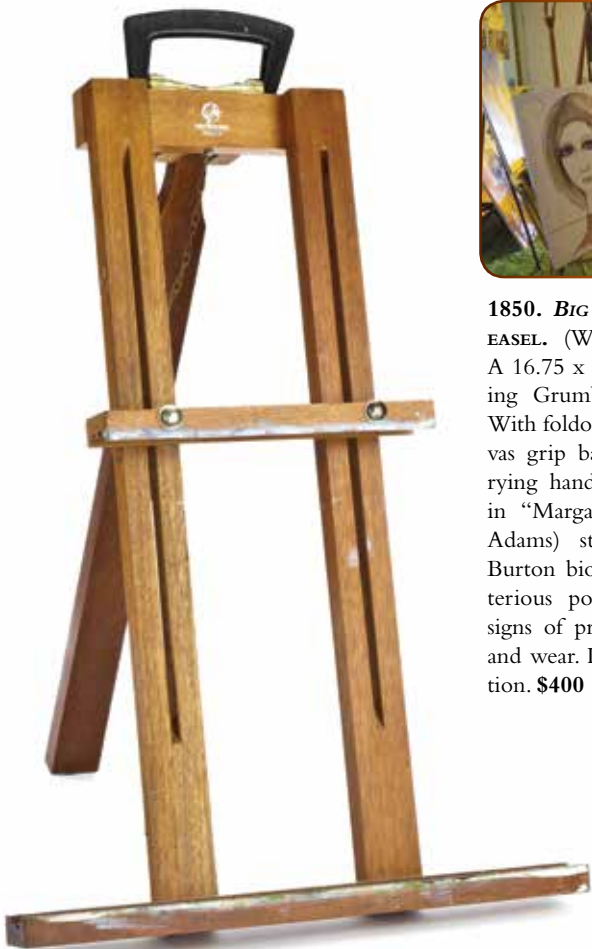


**1848. RAY PARK "HEADLESS HORSEMAN" STUNT AX FROM *SLEEPY HOLLOW*.** (Paramount, 1999) Original screen used 25.5 x 12.5 in. stunt axe. Constructed of cast hard rubber over supporting armature. This is the signature weapon of the "Headless Horseman", the central monster in this story. The axe is expertly painted and detailed with the handle appearing as distressed wood and the grisly blade iron blade aged and distressed to suggest heavy use. In production used very good condition. **\$600 - \$800**



**1849. TIM BURTON ORIGINAL SKETCHES FOR HIS FIRST SHORT FILM *VINCENT*.** (Disney, 1982) Collection of (3) original hand-drawn sketches by Tim Burton for *Vincent*, his first short film (with Vincent Price providing the narration). Accomplished in ink on various size leaves of illustration paper measuring from 5.25 in. x 7.5 in. to 8.6 in. x 12.5 in. with production notations in the margins. Some with tape remnants and handling wear. From the vivid imagination of writer, director, producer and illustrator Tim Burton. In very good condition. **\$1,200 - \$1,500**





**1850. BIG EYES SCREEN-USED EASEL.** (Weinstein Co., 2014) A 16.75 x 24 in. wooden folding Grumbacher brand easel. With foldout stand, sliding canvas grip bar and integral carrying handle at the top. Seen in "Margaret Keane's" (Amy Adams) studio in the Tim Burton biopic about the mysterious pop artist. Exhibiting signs of production distressing and wear. In very good condition. **\$400 - \$600**



**1851. THE BEATLES ON THE ED SULLIVAN SHOW (12) 35MM NEGATIVES WITH CONTACT PRINTS.** (1964) Collection of (12) vintage black and white 1.5 x 1.5 in. 35 mm negatives and corresponding contact prints of The Beatles' first American television appearance on *The Ed Sullivan Show* with 2-featuring Ed Sullivan. Also includes (1) later black and white 1.5 x 1.5 in. 35 mm negative of Sir Paul McCartney. In vintage fine condition. **\$200 - \$300**



**1852. THE BEATLES A HARD DAY'S NIGHT LARGE STUDIO PHOTOGRAPHIC PRINT.** (Proscenium Films, 1964) Oversize black and white 41 x 50 in. behind-the-scenes production photograph on heavy paper of The Beatles on the set of *A Hard Day's Night* as seen from the rafters of the studio above the stage for the "If I Fell" musical sequence. Printed later (ca. 1980s). With brass grommets in each corner for hanging. Exhibiting some edge wear and handling. In generally fine condition. **\$200 - \$300**



**1853. BOB DYLAN TOUR USED HARMONICA.** (1991) M. Honer brand "Marine Band" harmonica in the key of "C" used by Bob Dylan for his 1991 World Tour. The traditional gold metal and wood harmonica measures 3.95 x 1 in. and retains a small strip of tape with handwritten, "C" to distinguish this from his other alternately tuned instruments. The harmonica is a signature instrument in the arsenal of this folk icon featuring prominently in his most beloved classics like, "The Times They Are a Changin'", "Blowin' in the Wind" and *Mr. Tambourine Man*, to name a few. Exhibiting signs of use. Comes in its original Hohner case. In very fine condition. *Provenance:* Christie's sale 8225, April 20, 1999, Lot 246. **\$2,000 - \$3,000**



## VINTAGE HOFNER SIGNATURE “VIOLIN” BASS SIGNED BY SIR PAUL MCCARTNEY.



**1854. PAUL MCCARTNEY SIGNED 1965 HOFNER 500/1 “VIOLIN” BASS GUITAR.** Near mint and original 1965/1966 Hofner 500/1 bass weighs just 4.50 lbs. and has a just over two-inch thick, eleven-inch wide, violin-shaped full hollow-body. Arched one-piece spruce top, arched one-piece laminated “flamed” maple back and triple-bound laminated maple sides. Two-piece flamed maple neck (similar to the bass that McCartney plays today) with a nut width of just over 1.56 inches and a comfortable medium-thick profile. Single-layer pearloid heel-cap with added strap button. Rosewood fretboard with a five-piece nut, a “zero” fret and twenty-one original “medium-thin” frets and mother-of-pearl dot position markers. Replaced, period-correct individual open-back tuners with scalloped metal buttons. Black laminated headstock face with raised Hofner script peghead logo in white plastic with gold face. Two Höfner Type 511 “Super” staple single-coil pickups with outputs of 4.36k and 4.51k. (2) Rotary volume controls and (3) two-way slider switches for “Rhythm/Solo”, “Bass” and “Treble.” Hofner “teacup” control knobs with ribbed sides and metal tops, all on a thin rectangular mother-of-pearl panel with black edging. “Floating” four-saddle ebony bridge with ebony base with four friction-fit moveable saddles. Hofner specific nickel trapeze-style tailpiece. This guitar is a Spanish model from ca. 1965/66 with “Fabrica en Espana A-20-01536” stamped in white on the back of the body. Inside the control panel, on the back of the body, written in black ink is “Jose Luis Precioso 50.827646.” Precioso, a Spanish bass player, met Paul and Linda McCartney in Barcelona, Spain October 26, 1993 while McCartney was on his New World Tour when he boldly signed this bass on the top in black marker pen, “Paul McCartney”. Included with the guitar are (2) photographs of Jose Luis Precioso with Paul and Linda McCartney and the guitar itself after having been signed by McCartney, plus a letter of provenance from Precioso dated 3/5/2015. Also included is a Hofner 500/1 bass control panel which may have been original to this bass. In 1961, Paul McCartney bought his first Hofner bass in a shop in Hamburg and used it on many of the Beatles’ most famous songs. Paul still plays his “Beatle Bass” live on stage today and the model is inextricably tied to McCartney and The Beatles.

**\$30,000 - \$50,000**





**1855. JOHN LENNON'S PERSONAL  
BRITISH FIREMAN'S OVERCOAT.**

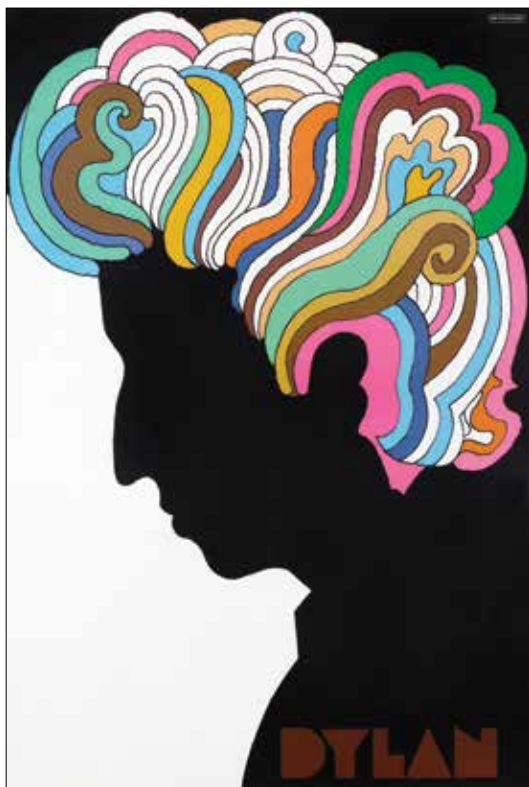
(ca.1970s) Navy blue cropped knee-length wool Fireman's greatcoat featuring an asymmetrical double-breasted lapel, epaulettes and silver metal "NFS" (National Fire Service) monogrammed buttons at epaulettes and front closure. Retaining internal maker's label, "Greatcoat Fireman" and "E.S. 44C Size 3". Andrew B. Harvey who inherited this coat from an in-law who was friends with Lennon, provides a COA which reads in full, "This British fireman's coat once belonged to John Lennon. It was given to me in 1978 by Jon Hendricks, my (then) common-law wife's uncle. Brothers Jon and Jeff Hendricks own adjoining houses on Greenwich St. in the West Village. They jointly run (or ran) a mail-order art gallery called Backworks. Both Jeff and Jon were involved in the art movement know as 'fluxism' as was Yoko Ono. Through this they got to know the Lennons in the early seventies. Jon got the job of mind-

ing Julian Lennon on a trip (or trips) across the Atlantic. In 1978 we went to stay with Jon for a few weeks. He told me the fireman's coat hanging in the hall had been left there by John Lennon when he'd called in a few months earlier. I think that was the last time he saw John Lennon, (but his brother must still have been on good terms with Yoko because later, in 1982, he invited us on a New Year's eve jaunt in a Rolls that she had lent him and some friends for the evening). Jon asked me if I wanted the coat, as I was off on a cross-country hitch-hiking trip and I didn't have one. I wore it through a couple of hard years. It may well be the coat that John Lennon is wearing on the back of the British album release (I think) as 'Life With The Lions', - unless he had several of them. The picture shows John and Yoko surrounded by British policemen, after John's drug bust." Andrew ultimately returned the coat to Jon Hendricks who subsequently sold it to The Beatles collector Keith Marron who also provides an LOA with this jacket. The storied jacket is missing a button and exhibits orange stitching repair to the lining.

In vintage good condition. **\$15,000 - \$20,000**



**1856. JOHN LENNON AND YOKO ONO (12) VINTAGE PHOTOGRAPHS BY RICHARD DiLELLO.** (Picture Group Inc., 1970/1981) Collection of (12) vintage RC 8 x 10 in. photographs of John Lennon, Yoko Ono, and Julian Lennon in and around Tittenhurst, their London home by photographer Richard DiLello. Each bears DiLello's 1981 Picture Group, Inc. credit snipe, and most also state session date of 1970 with location and subject notations. Widely considered the most remarkably intimate and loving images of John and Yoko by any photographer. A few show just traces of handling; overall fine to very fine condition. **\$800 - \$1,200**



**1858. "DYLAN" POSTER CREATED BY MILTON GLASER FOR THE "BOB DYLAN'S GREATEST HITS" RECORD.** (1967) This 22 x 33 in. poster was included with each "Bob Dylan's Greatest Hits" album. Linen-backed with gentle retouching to original folds. In vintage very fine condition. **\$300 - \$500**



**1857 JOHN LENNON: IMAGINE POLISH 1-SHEET POSTER.** (Warner Bros., 1988) Vintage original 27 x 40 in. 1-sheet poster. Vibrant color. Exhibiting minor edge wear not interfering with art. In overall, very good condition. **\$200 - \$300**



**1859. JIMI HENDRIX (2) PHOTOGRAPHS.** (1963) Set of (2) vintage original 4.25 x 3.25 in. black and white photographs. Including (1) depicting rock icon Jimi Hendrix with his then girlfriend Joyce Lucas and friend and legendary guitar player Lawrence "Larry" Lee who went on to play with Hendrix in Nashville from 1962 to 1963 and then reunited to play in Hendrix's The Gypsy Sun & Rainbows at Woodstock in 1969. Lee has written in red pen, "Larry, Joyce & Jimmy Club Del Morro Nashville Tenn 1963" on the verso. Includes (1) photograph of Lee with 4-unidentified men. With cracks and creasing to photos. In vintage good condition. *Provenance:* Lawrence Lee 1943-2007; Lee Family; Sotheby's New York, December 17, 1991. Lot 436. **\$1,200 - \$1,500**

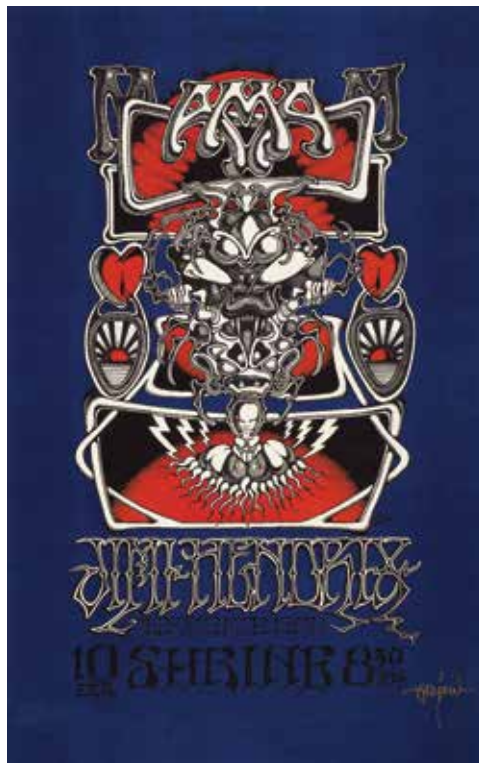




**1860. JIMI HENDRIX (2) PHOTOGRAPHS.** (1963) Set of (2) vintage original 4.25 x 3.25 in. black and white photographs. Including (1) depicting Hendrix playing an Epiphone Coronet guitar with Joe Fisher and the Barnevelles in Clarksville, Tennessee, November 1963. Fisher was a well-connected musician and his group became the opener on tours with the Marvellettes and Curtis Mayfield. Hendrix was fired from Fisher's band when he blew out Curtis Mayfield's amp on tour (David Henderson: *'Scuse Me While I Kiss the Sky*, 2008, p. 68-69). Guitarist Lawrence "Larry" Lee writes in red pen on the verso, "The Bonnevelles [sic] without Larry Clarksville, Tenn 1963". Includes (1) photograph of Hendrix and Lee's friends. Lee has written on the verso, "Dec. 1963, Curries Club Tropicana, The Impressions, The Avons, Raymond Channie Mabley, Bob Fisher, Mildred (of the Dixie Bells), Sammy (horn player of the Bonnevelles [sic])". With cracks and creasing to photos. In vintage good condition. *Provenance:* Lawrence Lee 1943-2007; Lee Family; Sotheby's New York, December 17, 1991. Lot 436. **\$1,200 - \$1,500**



**1861. JIMI HENDRIX BACKSTAGE PASS.** (1970) Backstage pass in the form of a 4.25 x 2.5 in. color-printed card with an image of Mid-South Coliseum in Memphis, Tennessee. Endorsed in black ink on the verso, "OK" with an unknown signature. This was Lawrence "Larry" Lee's backstage pass for what would be his final meeting with his old friend and band mate, as Hendrix would be dead not more than 3 months later. In handled good condition. *Provenance:* Lawrence Lee 1943-2007; Lee Family; Sotheby's New York, December 17, 1991. Lot 461A. **\$600 - \$800**



**1862. JIMI HENDRIX VINTAGE SHRINE AUDITORIUM CONCERT POSTER SIGNED BY ARTIST RICK GRIFFIN.** (1968) Vintage original red, white and blue with black 14 x 22 in. silk screened concert poster for The Jimi Hendrix Experience at the Shrine Auditorium in Los Angeles on February 10, 1968. Signed in gold pen in the lower right corner, "Griffin", by legendary 1960s rock-n-roll poster artist Rick Griffin. Mounted on foam core backing board. In vintage fine condition. **\$1,000 - \$1,500**



**1863. JIMI HENDRIX PERSONAL WRISTWATCH BAND.** (1967) Vintage thick brown leather watchband measuring 10.5 x 1.5 in. with a brass buckle and riveted mount. Gifted by Jimi Hendrix to Lawrence "Larry" Lee who played with Hendrix at Woodstock in August, 1969. The watchband is well worn with belt sprocket holes stretched and leather well seasoned. Accompanied by a partly printed document in the form of a 2.5 x 3.25 in. Nashville Association of Musicians membership card signed union president "R.T. Payne" and "Lawrence Lee". *Provenance:* Lawrence Lee 1943-2007; Lee Family; Sotheby's New York, December 17, 1991. Lot 461A. **\$4,000 - \$6,000**

# Vintage charm/amulet made of the largest locks of Jimi Hendrix's hair in existence.



**1864. AUTHENTIC VINTAGE CHARM/AMULET MADE FROM ACTUAL JIMI HENDRIX HAIR.** (1970) Handmade 19 in. long amulet charm made of Jimi Hendrix hair. Constructed of braided 9 in. red and green leather looped cord knotted to matching leather wrapped beads and bundled through a hub of Hendrix's hair with three similar chords emanating from the hub and leading to beads and three attached tuft charms of hair. Originally created (circa 1971) by Felix Pappalardi (Bassist for Mountain and producer of Cream) the Hendrix hair charms went on to notoriety when they were used for a widely publicized séance/interview held by Guitar World magazine (article by Harold Steinblatt - in the January 1994 issue) in an attempt to reach guitar god Jimi Hendrix from the beyond. ABC-TV and Good Morning America were in attendance for the event. Good Morning America broadcast coverage of the séance on Sunday September 19, just 1 day after the 23<sup>rd</sup> anniversary of Hendrix's death. Ultimately, the hair charm was discovered and purchased at a moving sale from a party who had previously acquired the charm from an estate sale in Hollywood, Florida. The charm, instantly recognizable from media coverage, was rediscovered in a broken frame with a plaque reading, "Felix Papallardi hair charms made from actual locks of Jimi Hendrix's hair c. 1971". The charm comes with a notarized LOA and remains in vintage very good condition. **\$60,000 - \$80,000**

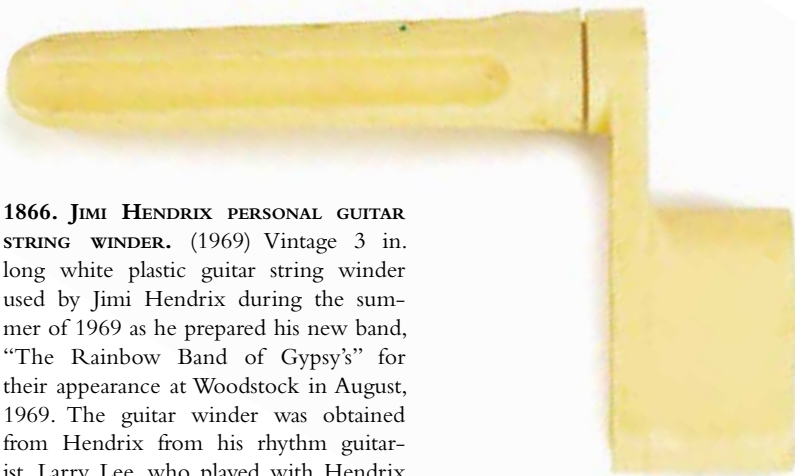




**1865. JIMI HENDRIX HOTEL KEYS.** (1969) Collection of (5) Jimi Hendrix personal items including (2) Yale-brand hotel keys used by Hendrix during a 1969 stay in Toronto respectively stamped "4-80" and "4-95". Each key is attached to a return fob for a P.O. box in Toronto. Also, (3) paper sheets ranging in size from 2.25 x 2.25 in. to 5.5 x 6.75 in. bearing a list of phone numbers in the hand of Hendrix's guitarist Larry Lee, including 2- numbers for Hendrix, one presumably in New York City and the other in Shokan, New York, where Hendrix rehearsed and recorded in the summer of 1969 prior to his appearance at Woodstock. One phone number reads "Jimi 473-1729" and the other, "Jimi's house- 675-2729". All items remain in vintage good condition. *Provenance:* Lawrence Lee 1943-2007; Lee Family; Sotheby's New York, December 17, 1991. Lot 461A. **\$3,000 - \$5,000**



**1867. JIMI HENDRIX PERSONAL STASH BAG.** (1969) Vintage thick brown leather 5 x 3 in. "stash bag" with red leather drawstring cord. Gifted by Jimi Hendrix to Lawrence "Larry" Lee who played with Hendrix at Woodstock in August, 1969. Accompanied by a partly printed document in the form of a 2.5 x 3.25 in. Nashville Association of Musicians membership card signed by union president "Cecil Bailey" and "Lawrence H. Lee Jr.". With mounting remnants on the verso of the bag. *Provenance:* Lawrence Lee 1943-2007; Lee Family; Sotheby's New York, December 17, 1991. Lot 461A. **\$3,000 - \$5,000**



**1866. JIMI HENDRIX PERSONAL GUITAR STRING WINDER.** (1969) Vintage 3 in. long white plastic guitar string winder used by Jimi Hendrix during the summer of 1969 as he prepared his new band, "The Rainbow Band of Gypsy's" for their appearance at Woodstock in August, 1969. The guitar winder was obtained from Hendrix from his rhythm guitarist, Larry Lee, who played with Hendrix at Woodstock. Also includes a vintage original unused 6 x 2 in. perforated 3-day ticket for the legendary Woodstock Music and Art Fair. Accompanied by a money order telegraph from Larry Lee to Shirley Lee. The well-used string winder exhibits age and wear. Comes with a copy of the original Sotheby's catalog. *Provenance:* Lawrence Lee 1943-2007; Lee Family; Sotheby's New York, December 17, 1991. Lot 461A. **\$4,000 - \$6,000**



**1868. JIMI HENDRIX 1-SHEET POSTER.** (Warner Bros., 1973) Vintage U.S. 27 x 41 in. 1-sheet poster. Folded with some tape remnants and corner pinholes. Exhibiting moderate handling and wear. In vintage good condition. **\$200 - \$300**



**1869. JIMI HENDRIX (3) PHOTOGRAPHS BY NONA HATAY PRESENTED TO HERBERT WORTHINGTON.** (1969/ printed ca. 1978-1982) Collection of (3) black and white 8.75 x 12.75 in. experimental photo-montage portraits of Jimi Hendrix by Nona Hatay. Including (1)

"Purple Haze", (1) "Astro Man", and (1) untitled. 2-tipped to backing boards. All 3-signed in gold ink in the lower margin by the photographer. Inscribed to "Herbie Worthington" on the verso. All in vintage fine condition. From the collection of photographer Herbert Worthington. **\$200 - \$300**



CARLOS

# Santana

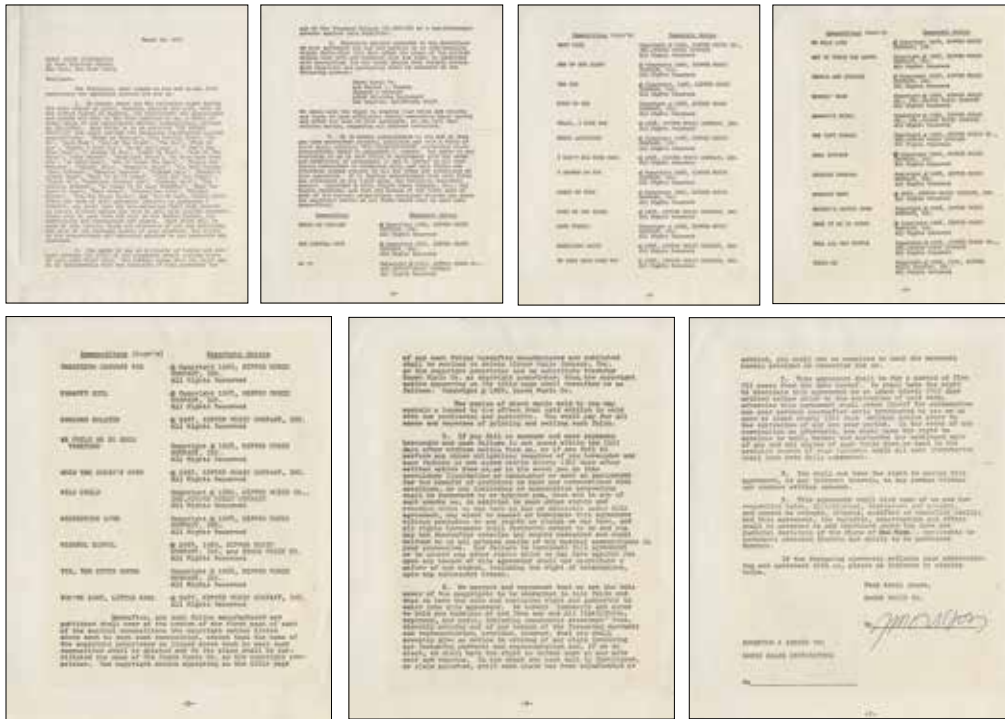
PLAYED AND SIGNED 1963  
GIBSON FIREBIRD III GUITAR.



**1870. CARLOS SANTANA'S PLAYED AND SIGNED 1963 GIBSON FIREBIRD III GUITAR.** Carlos Santana's first year Firebird III model. Asymmetrical three-piece solid mahogany sunburst body with extended lower horn. This incredible guitar weighs just 7.90 lbs. and has a nice, fat nut width of 1.69 inches, a wonderful medium-to-thick profile and a standard Gibson scale length of 24.75 inches. Mahogany neck, and bound rosewood fretboard with 22 jumbo frets and inlaid pearl dot position markers. Headstock with gold-painted "Gibson" logo on black plastic truss-rod cover with three screws. Individual Gibson Banjo-style tuners with rearwards metal tulip-shaped buttons. Two "patent number" mini-humbuckers with outputs of 6.60k and 6.45k ("Patent Number" rectangular black sticker on the neck pickup has partially disintegrated, the one on the bridge pickup has completely disintegrated). Three-layer (white/black/white) plastic pickguard with "Firebird" emblem painted on in red and eight screws. Four controls: (2) volume; (2) tone, plus three-way selector switch. Gold plastic bell-shaped knobs with metal tops. Combination bar bridge/tailpiece with pre-set ridges and factory Gibson short Vibrola tailpiece with walrus tooth tip. All parts nickel-plated. The pots are dated "137 63 36" (CTS Sept 1963). This is one of the very earliest examples with a two-piece full-length neck and a convex heel which blends into the body. Also there is no Firebird emblem on the three-layer plastic pickguard. A 100% original example with all of the solder joints totally untouched. There is some fine finish checking and a few small and insignificant dents and dings mainly on the edges, but overall this amazing guitar is in exceptionally fine condition. Housed in a later Gibson black hardshell case with purple plush lining. This all original Firebird III was owned and played by Carlos Santana who has signed the pickguard in silver marker pen, "Carlos Santana". Included with the guitar is a color photograph of Carlos Santana in 2005 holding the guitar (before he signed the pickguard) and a letter of authenticity from Santana Management which states: "May 7th 2005. Letter of Authenticity. This certificate is your assurance that the 1963 Gibson Firebird III Guitar, serial #146005 was owned, played & signed by Mr. Carlos Santana. The guitar is from Carlos Santana's private collection. [signature] Adam Fells. Personal Assistant to Mr. Carlos Santana." When Carlos used this guitar he removed the original combination bar bridge/tailpiece, original studs and the factory Gibson short Vibrola tailpiece and replaced them with a later wrap-over stud-tailpiece and later studs. These additional "Carlos" parts are included with the guitar. Mr. Santana also had the neck expertly re-fretted with the correct gauge fret-wire. **\$20,000 - \$30,000**







**1871. JIM MORRISON SIGNED SEVEN-PAGE CONTRACT FOR A THE DOORS SHEET MUSIC FOLIO WITH THEIR GREATEST HITS.** (1970) Typed copy 7-page contract on 8.5 x 10.5 in. paper between Music Sales Corporation of New York City and legendary The Doors frontman Jim Morrison. The contract concerns the exclusive right to print, reprint, publish and sell in the USA, its territories and Canada a folio of sheet music titled The Doors / Complete for a period of five years. The document includes a complete list of all songs included in the folio including classics "Light my Fire", "The End", "Hello, I Love You", "Twentieth Century Fox" and more. Signed boldly in blue ink on page 7, "Morrison". In vintage fine condition. **\$6,000 - \$8,000**



**1872. JIM MORRISON SIGNED BANK CHECK.** (1970) Partially-printed 8.25 x 3.4 in. bank check signed boldly in blue ink, "J. Morrison" as an endorsement on the verso. Drafted on "Johnson and Harband" management account check. With bank perforated cancellation stamp and handwritten signature on the recto. In vintage fine condition. **\$2,000 - \$3,000**

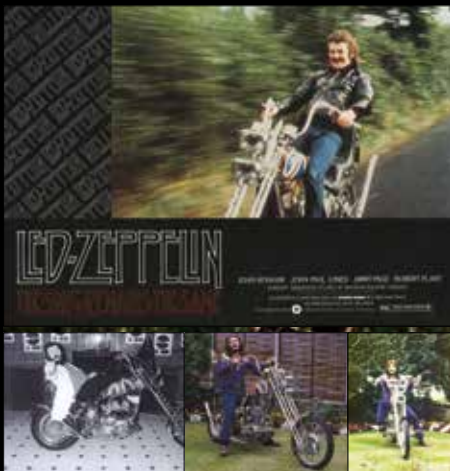


**1873. LADIES & GENTLEMEN THE ROLLING STONES INSERT POSTER.** (Butterfly, 1973) Vintage original 10.6 x 34.25 in. insert poster. Paper-backed with even toning and traces of original folds. In vintage very good condition. **\$200 - \$300**



**1874. ROLLING STONES (27) VINTAGE PHOTOGRAPHS TAKEN BY ETHAN RUSSELL FOR GIMME SHELTER.** (1969) Collection of (27) vintage gelatin silver 8 x 10 in. glossy production photographs of The Rolling Stones in and around the production of Gimme Shelter and the "Let it Bleed" tour. Including (6) production photos, (4) behind the scenes with the band; 2-of Mick Jagger, 1-of Keith Richards, and 1-of Ron Wood, and (17) live performance photos. Exhibiting some clean corner pinholes. All in vintage very good to fine condition. **\$1,500 - \$2,500**





JOHN BONHAM'S CUSTOM TRIUMPH "SUNSET TRIPPER"  
CHOPPER RIDDEN IN *THE SONG REMAINS THE SAME*



**1875.** LED ZEPPELIN DRUMMER JOHN BONHAM'S CUSTOM TRIUMPH "SUNSET TRIPPER" CHOPPER RIDDEN IN THE EPIC DOCUMENTARY FILM *THE SONG REMAINS THE SAME*. Burbank Customs 1972 "Sunset Tripper" chopper built for Led Zeppelin drummer John Bonham. Inspired by the legendary "Captain America" chopper from *Easy Rider*, the four members of Led Zeppelin commissioned Ron Hagest, owner of California-based Burbank Customs, to create Triumph-based choppers for each of the band mates. Hagest designed and built the motorcycles based on a rigid, hard-tail frame with customized twisted-steel "springer" front forks and stacked rectangular headlights. Replete with the Union Jack paint scheme on the gas tank and high back seat with sissy bar, each member of the band had his particular "rune," or symbol (Bonham's being three intersecting circles, as seen on the cover of their fourth album) welded and chromed on the sissy bar. The Triumph 650cc two-cylinder engine is from a 1970 T120 Triumph Bonneville. Rounding off the custom look are the exaggerated upward bend exhaust pipes flanking the machine. Hagest, recently interviewed, fondly recalls in September 1972 shipping the disassembled motorcycle via airfreight to John Bonham's country estate called Old Hyde Farm at Cutnall Green in Worcestershire and assembling it for him on his property. One of Bonham's passions was vintage cars and motorcycles. In Led Zeppelin's documentary *The Song Remains the Same* (filmed the summer of 1973; released in 1976), Bonzo can be seen riding this "Sunset Tripper" in the English countryside during his memorable dream sequence. The motorcycle remained with the Bonham family since his untimely death in 1980 until 1988 when Jason Bonham sold it to the present owner. Since 1988, this notorious motorcycle has been displayed in a pizza parlor in Denmark until December 2014 when it was shipped to the United States. Measures 102 in. long x 56 in. tall. Mechanicals are untested and rubber grips have deteriorated. Overall, in very good vintage condition. Engine serial number: AD38939. Sold on a Bill of Sale. **\$30,000 - \$50,000**



**“AFTER MIDNIGHT,” “COCAINE” AND  
“THEY CALL ME THE BREEZE”  
J.J. CALE’S 1919 GIBSON L-4**



**1876. J.J. CALE’S 1919 GIBSON L-4 ACOUSTIC GUITAR.** Dark mahogany, non-cutaway with oval soundhole. Originally introduced in 1912, this 96-year-old arched-top and back L-4 weighs just 4.00 lbs. Sixteen inch wide and 3.25 inch deep body with “walnut-stained” maple back and sides and a two-piece carved spruce top with a triple-bound oval soundhole with an inlaid diamond-pattern in the center. Two-piece mahogany neck with a walnut center-strip, a fat nut width of just under 1.75 inches, a scale length of 24.5 inches and a wonderful really thick deep “V” profile. Brazilian rosewood fretboard (with pointed-end) with 20 original thin frets (the neck joins the body at the 14th fret) and inlaid pearl dot position markers. The body is single-bound on the top and back. Walnut-veneer headstock with inlaid “Gibson” script logo and bell-shaped single-layer black plastic truss-rod cover with two screws. The back of the headstock also has a walnut veneer. Original open-back strip tuners with oval white bone buttons. Compensated ebony bridge on height-adjustable ebony base, original trapeze tailpiece engraved “Patented July 19.1916” with tortoiseshell bar and six later white plastic string pins (the original very worn ebony pins are in the case). The tailpiece is secured to the end of the body by three screws and the original ebony strap-pin. Inside the sound-hole is the oval white Gibson label with Style “L4” and serial number “49794” written in pencil. There is one small surface crack on the bass side, lower bout of the back and the original pickguard has been removed. There is lots of checking and playing wear but there are no other cracks, repairs or modifications whatsoever and the guitar is in excellent plus condition. Housed in the original five-latch shaped, black hardshell case with purple padded felt lining. This amazing piece of musical history was owned and played by legendary guitarist and songwriter J.J. Cale and comes with (2) photographs of Cale with the guitar (and famed guitar purveyor Norman Harris) with the guitar (sans pickguard) in the nineties. The guitar was purchased in the early 1970s by Harris who showed it to J.J. Cale. Cale immediately bonded with the guitar and used it for many years until selling it back to Harris in the nineties. Harris then sold the guitar to the renowned guitar collector Hank Risan. Grammy Award-winning songwriter, singer and recording artist J.J. Cale’s influence has been widely acknowledged by figures such as Mark Knopfler, Neil Young and Eric Clapton who described him as “one of the most important artists in the history of rock.” **\$8,000 - \$12,000**



**1877. DAVID BOWIE VINTAGE SIGNED PORTRAIT PHOTOGRAPH.** (ca. 1975) Vintage gelatin silver approx. 10 x 8 in. single weight photograph of art-pop superstar David Bowie. The moody 1970s era studio portrait of the Thin White Duke is hand signed in blue ink, “Bowie ‘75” to the left of his head in the image. Exhibiting a small .5 in. crease in the right blank border. In vintage fine condition. **\$200 - \$300**



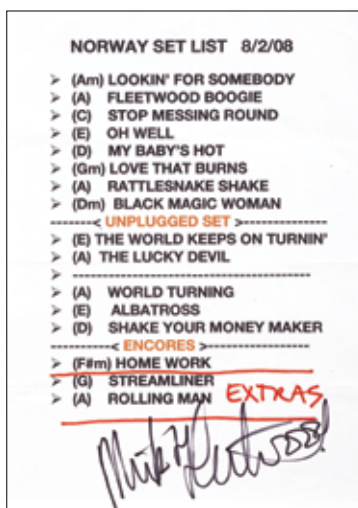
**1878. WOLFMAN JACK TYPED LETTER AND PHOTOGRAPH, BOTH INSCRIBED AND SIGNED TO ACTRESS CANDY CLARK.** (1979) Collection of signed memorabilia including (1) 8 x 10 in. photograph signed by Wolfman Jack, “Candy, really love you, Wolf” and signed again “Wolfman Jack” and (1) typed letter on Wolfman Jack Inc. letterhead dated June 21, 1979, which reads in part: “Once again, thanks for your help in making the very first Disco Music Awards such a success...the ol’ Wolfman loves ya.” Signed, “Wolfman Jack OOOX”. All in vintage good condition. From the collection of actress Candy Clark. **\$200 - \$300**



**1879. DAVID BOWIE'S ORIGINAL "DIAMOND DOGS" TOUR "HUNGER CITY" SET DESIGN MODEL.** (1974) Vintage original theatrical set design model for David Bowie's innovative "Diamond Dogs" stage show. Constructed of wood, board, silver mylar, paper, and acrylic paint and designed by Broadway set designers Jules Fisher and Mark Ravitz. This model is one of two made, one being retained by the designers and the other gifted to David Bowie who in turn presented it to director Nicolas Roeg during the filming of *The Man Who Fell to Earth*. Bowie's co-star Candy Clark ultimately inherited the piece from Roeg. Measuring 11.75 x 7.25 in. mounted on a 12.5 x 8.5 x 1 in. black base with plexiglass display cover. The designers' copy of the model recently toured with the popular "David Bowie is" retrospective exhibition. From the collection of actress Candy Clark. **\$4,000 - \$6,000**

Lots 1880-1883 have been withdrawn.





**1884. FLEETWOOD MAC DRUM HEAD SIGNED BY MICK FLEETWOOD WITH DRUM STICKS, SIGNED SET LIST AND OTHER EPHEMERA.** (ca. 2008) Collection of (3) Mick Fleetwood Blues Band related pieces. Including (1) 11.5 in. round tom-tom drum head signed on the clear face, (1) pair of Ahead brand Mick Fleetwood model drumsticks, (1) Norway set list signed, "Mick Fleetwood". All in tour used very good condition. **\$300 - \$500**



**1885. STEVIE NICKS SIGNED FLEETWOOD MAC "RUMOURS" RECORD ALBUM.** (Warner Bros. Records, 1977) The 11th studio album by Fleetwood Mac, launched the band into bona fide superstardom and has sold over 45 million copies. This is a vintage copy of the "Rumours" album signed in red ink boldly, "Love, Stevie Nicks" on the cover. The album retains the inner lyric fold out and the original sleeve. Exhibiting age, minor staining and wear to the paper components. The vinyl LP is scratched and worn from play. In overall fair condition. **\$300 - \$500**



**1886. STEVIE NICKS "BELLA DONNA" ORIGINAL FRONT COVER AND INNER SLEEVE ARTWORK BY HERBERT WORTHINGTON.** (1981) Vintage (2) original pieces of artwork for Stevie Nicks' debut solo album, "Bella Donna". Including (1) color oversize 16.5 x 21 in. cover photograph of Nicks with a white cockatoo and (1) color oversize 24 x 20 in photograph of Nicks and bandmates in a boudoir for the inner sleeve of the album. Both tipped to backing board with acetate protective cover and paper cover retaining photographer's sticker marked, "Original". In vintage fine condition. From the collection of photographer Herbert Worthington. **\$4,000 - \$6,000**



**1887. STEVIE NICKS UNIDENTIFIED ALBUM COVER PHOTOGRAPH BY HERBERT WORTHINGTON.** (ca. 1980s) Vintage original oversize black and white 15.75 x 19.75 in. un-retouched photograph of Stevie Nicks. With acetate cover sheet marked for editing in red grease pencil (photo unmarked). Handwritten notes include, "Clean up (complete hand), Smooth out face, fix eyelashes, lips", etc. In vintage very fine condition. From the collection of photographer Herbert Worthington. **\$1,000 - \$1,500**



**1889. STEVIE NICKS "EDGE OF SEVENTEEN (JUST LIKE THE WHITE WINGED DOVE)" ORIGINAL ALBUM COVER ARTWORK BY HERBERT WORTHINGTON.** (Modern Records, 1981) Vintage original art for the Stevie Nicks 7 in. sleeve cover for her hit song "Edge of Seventeen (Just Like the White Winged Dove)" from her solo debut album "Bella Donna". Accomplished in airbrushed acrylic on color photograph. The artwork measures 16 x 10 in. on 16 x 15 in. artist board. 16 x 14.5 in. acetate is overlaid with grease pencil notes and cropping marks. The song was the third single from Nicks' hit album and was inspired by the death of both John Lennon and her Uncle Jonathan. Protected by overlaid acetate and protective paper leaf with Herbert Worthington photographer's sticker affixed. In fine condition. From the collection of photographer Herbert Worthington. **\$1,200 - \$1,500**



**1888. STEVIE NICKS "BELLA DONNA" ORIGINAL BACK COVER AND LP CENTER LABEL ARTWORK BY HERBERT WORTHINGTON.** (1981) Vintage (2) original pieces of artwork for Stevie Nick's debut solo album, "Bella Donna". Including (1) 16.25 x 9.25 in. color photographic print tipped to 19 x 13.75 in. backing board of images used to make the center front and back labels for the LP album and (1) original 12 x 18 in. artist paper leaf torn from a spiral binder and tipped to 20 x 24 in. backing board handwritten by Nicks, "This music is dedicated to Robin - and her wild, beautiful - heart - When the singer is gone - let the song - live on...". Both retain their protective paper covers and photographer's sticker on outer cover. In vintage fine condition. From the collection of photographer Herbert Worthington. **\$1,500 - \$2,500**



**1890. STEVIE NICKS PHOTOGRAPH WITH HERBERT WORTHINGTON AND ROBIN SNYDER ANDERSON.** (1983) Vintage original 8 x 10 in. photographer's proof print of Stevie Nicks, her best friend Robin Snyder Anderson and photographer Herbert Worthington. Tipped to a board and with a paper cover bearing photographer's business sticker and a 2 in contact print of the photo inside. In vintage fine condition. From the collection of photographer Herbert Worthington. **\$200 - \$300**





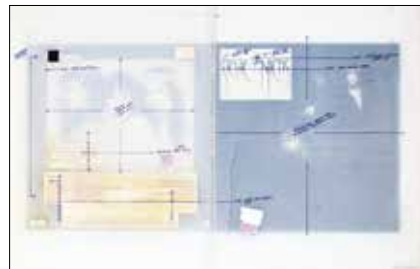
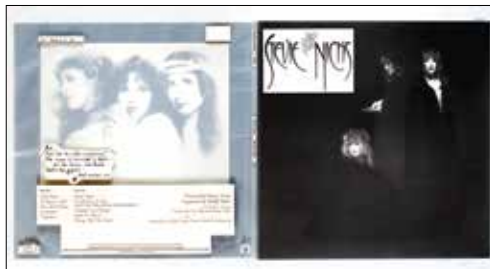
**1891. STEVIE NICKS COLOR PHOTOGRAPHIC PORTRAIT BY HERBERT WORTHINGTON SIGNED BY NICKS.** (1993) Original oversize color 10.25 x 10.75 in. photographic portrait of Stevie Nicks tipped to 16 x 20.5 in backing board. Inscribed and signed on the border by Nicks, "1/2 'Cary and Stevie' Stevie Nicks". Initialed on the board verso, "4/22/93 Studio City, California HW". In vintage very fine condition. From the collection of photographer Herbert Worthington. **\$1,000 - \$1,500**



**1892. STEVIE NICKS ARTIST PROOF PHOTOGRAPH BY HERBERT WORTHINGTON SIGNED BY NICKS.** (1993) Original oversize black and white 15.75 x 16 in. artist's proof photographic portrait of Stevie Nicks tipped to 20 x 20.5 in backing board. Inscribed and signed on the border by Stevie Nicks, "A/P The Red Series, Stevie Nicks 5/93". Initialed on the board verso, "5/22/93 HW". In vintage very fine condition. From the collection of photographer Herbert Worthington. **\$1,000 - \$1,500**



**1893. STEVIE NICKS "THE WILD HEART" ORIGINAL FRONT COVER ARTWORK BY HERBERT WORTHINGTON.** (1983) Vintage original oversize 23.75 x 20.25 in. color photograph by Herbert Worthington used as the cover artwork for Stevie Nicks' album "Wild Heart". The moody image depicts a montage of 3-versions of Nicks in dramatic hooded cloak. The photo is tipped to board and covered with acetate protective sheet as delivered to the art department to create the album cover. In vintage fine condition. With a 2.5 x 2.5 in. contact print of the photo affixed to the cover. Retaining Worthington's photographer sticker on the front of protective cover. In vintage fine condition. From the collection of photographer Herbert Worthington. **\$4,000 - \$6,000**



**1894. STEVIE NICKS "THE WILD HEART" ORIGINAL FRONT/BACK ALBUM COVER LAYOUT BY HERBERT WORTHINGTON.** (1983) Vintage original 28 x 8 in. front and back photo and paste up cover layout for Stevie Nicks' album "The Wild Heart". Consisting of 3-layout sheets. (1) base photograph, (1) acetate overlay with text, and (1) layout schematic vellum. Used to generate the finished cover of the album. In vintage fine condition. From the collection of photographer Herbert Worthington. **\$1,000 - \$1,500**



**1895. STEVIE NICKS "THE WILD HEART" ORIGINAL RECORD SLEEVE ARTWORK BY HERBERT WORTHINGTON.** (1983) Vintage original oversize 24 x 19.75 in. hand-tinted photograph by Herbert Worthington used as the sleeve artwork for Stevie Nicks' album "Wild Heart". Featuring Stevie Nicks, her best friend Robin Snyder Anderson and bandmates Sharon Celani and Lori Perry. Tipped to backing board and covered with acetate protective sheet as delivered to the art department to create the album art. Retaining Worthington's photographer sticker on the front of protective cover and marked "Original". With a 2.75 x 2.75 in. contact print of the photo affixed to the cover. In vintage fine condition. From the collection of photographer Herbert Worthington. **\$2,000 - \$3,000**



**1896. STEVIE NICKS "THE WILD HEART" ORIGINAL BACK COVER ALBUM COVER PHOTOGRAPH WITH HAND TINTING BY HERBERT WORTHINGTON.** (1983) Vintage original oversize 19.75 x 16 in. hand-tinted photograph by Herbert Worthington used as the artwork for the back cover of Stevie Nicks' album "Wild Heart". Featuring Stevie Nicks, her best friend Robin Snyder Anderson and bandmate Sharon Celani. Tipped to backing board and covered with acetate protective sheet as delivered to the art department to create the album art. Retaining Worthington's photographer sticker on the front of protective cover and marked "Original". With a 2.75 x 2.75 in. contact print of the photo affixed to the cover. In vintage fine condition. From the collection of photographer Herbert Worthington. **\$2,000 - \$3,000**



**1897. PINK FLOYD GERMAN 1-SHEET POSTER FOR THE WALL.** (MGM, 1982) Vintage original German 33 x 47 in. "A0" style 1-sheet poster for Pink Floyd's rock musical based on their album of the same title. Featuring dramatic and iconic artwork by Gerald Scarfe. Folded as issued. Exhibiting some barely visible pinholes in corners from previous display. Overall in vintage fine condition. **\$200 - \$400**



**1898. MARK MOTHERSBAUGH OVERSIZE LIMITED EDITION "BOY & GIRL" FINE ART PRINT.** (ca. 1980s) Vintage original lithographic fine art print on 44 x 30 in. heavy archival paper. Marked 42/150, the limited edition print features vibrant pop art and found image collage by the post-punk pop icon (DEVO lead singer/songwriter) and composer Mark Mothersbaugh. Signed on the lower right border in pencil, "Mark Mothersbaugh. In very fine condition. **\$600 - \$800**



**1899. MARK MOTHERSBAUGH OVERSIZE LIMITED EDITION "TRANS" FINE ART PRINT.** (ca. 1980s) (ca. 1980s) Vintage original lithographic fine art print on 44 x 30 in. heavy archival paper. Marked 42/150, the limited edition print features vibrant pop art and found image collage by the post-punk pop icon (DEVO lead singer/songwriter) and composer Mark Mothersbaugh. Signed on the lower right border in pencil, "Mark Mothersbaugh. In very fine condition. **\$600 - \$800**





**1900. MICHAEL JACKSON SHIRT** SCREEN WORN DURING THE **1995 ABC TV** INTERVIEW WITH HIS NEW WIFE **LISA MARIE PRESLEY AND DIANE SAWYER.** (1995) Shiny crimson custom made silk long sleeve dress shirt with integral black silk armband on right sleeve, epaulets with trios of "7" gold metal charms on each shoulder, deluxe detailed red plastic buttons with gold metal unicorn crests central, buttoning front closure, breast flap pockets and on epaulets. Worn by the "King of Pop" in one of his most eagerly watched and controversial appearances. With signs of wear, missing cuff buttons and general soiling. In screen worn good condition. **\$20,000 - \$30,000**



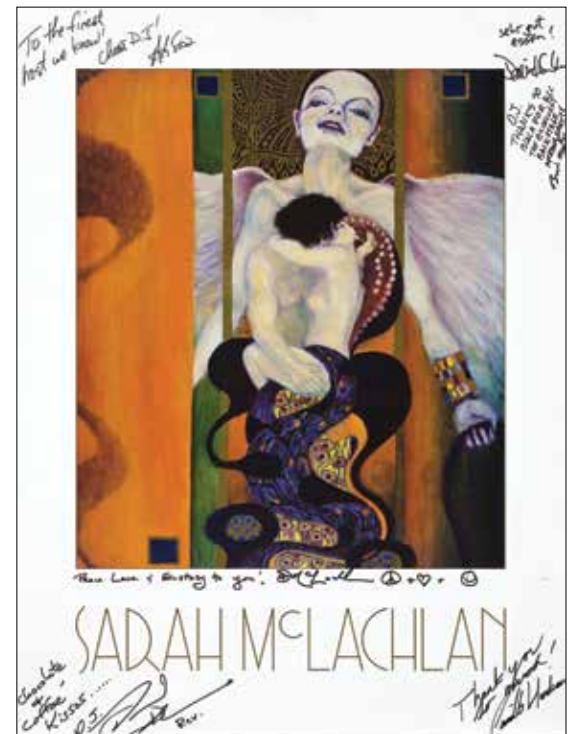
**1901. MICHAEL JACKSON SIGNED PERFORMANCE WORN FEDORA. (1998)** Michael Jackson signature, stage-worn, custom-made ivory fedora. Size X-Large white felt fedora featuring a gold gilt stamp in the inner hatband reading: "MICHAEL JACKSON" and boldly signed by Jackson in black marker below the brim, "All my love, Michael Jackson 1998 000". With minor brim warping. In overall, very good condition. **\$3,000 - \$5,000**



**1902. MICHAEL JACKSON ORIGINAL COSTUME SKETCH OF CAPTAIN EO BY TED SHELL. (ca. 1980s)** Vintage original futuristic space suit costume sketch accomplished in pencil, artist's markers, silver paint, and ink on 17.25 x 24 in. artist board. Depicting Michael Jackson in test designs ranging from reptilian leggings and Giger-esque bio-mech to a space helmet reminiscent of a 1950s jukebox. Including the Jackson hall-mark of a single bejeweled glove. With pencil notations in the margin. Signed, "T. Shell" in the lower right corner. With "TED" embossed stamp in the upper left, and the title "The Glitz Planet". Also includes a mosaic of mylar mirror button samples affixed to right margin. In vintage fine condition. **\$1,000 - \$1,500**



**1903. ANNIE LENNOX SIGNED EURYTHMICS "TOUCH" ALBUM COVER. (RCA, 1983)** Annie Lennox made her mark at the top of the pop charts as the front person for the New Wave band The Eurythmics. "Touch" was the band's third studio album and the one that launched them into rock stardom. The iconic image of Lennox, with her shocking orange, tight-cropped hair and piercing blue eyes under leather mask is inseparable from the era of pop culture. The 12 x 12 in. album cover has been boldly signed on the image of the singer's arms, "Annie Lennox". Includes vinyl album and picture sleeve with a color photographic portrait of Dave Stewart. All in vintage fine condition. **\$200 - \$300**



**1904. SARAH McLACHLAN SIGNED ART PRINT ALSO SIGNED BY HER BANDMATES. (ca. 1990s)** Original Sarah MacLachlan 18 x 24 in. litho art print. Made from one of MacLachlan's original paintings. The print has been signed by Sarah MacLachlan and band members Ashwin Sood, David Kershaw, Brian Minato and 2 others. With minor edge wear. In otherwise, fine condition. **\$300 - \$600**





1905. TAYLOR SWIFT *BILLBOARD MUSIC AWARDS* PERFORMANCE BRACELET. (2013) Delicate silver chain charm bracelet. Consisting of 6.5 in. wrist chain with central 1.25 in. antiqued arrow charm encrusted with small diamonds. A 3.5 in. chain emanates from the tip of the arrow ending in a ring of chain to encircle a finger. In fine condition. Comes with an ELAHN Jewels COA. \$1,500 - \$2,000



## MORRIS EVERETT, JR. THE AUCTION: PART II DECEMBER, 2015





## The Gary Kurtz Collection.

Filmmaker Gary Kurtz was the producer of *Star Wars*, *Star Wars: The Empire Strikes Back*, as well as *American Graffiti* and *The Dark Crystal*, receiving two Academy Award nominations for Best Picture (*American Graffiti* and *Star Wars*). Kurtz served as vice president of Lucasfilm from its creation in 1973 through 1981. Working very closely with George Lucas, he was instrumental in developing the original *Star Wars* trilogy and bringing the first two blockbuster films to the silver screen. The following 30 lots come directly from Mr. Kurtz's collection.



**1906. HOWARD CHAYKIN EARLY ADVANCE *STAR WARS* POSTER.** (TCF, 1977) *Star Wars* Luke Skywalker Corp Poster #1. This is the first poster ever issued for *Star Wars*. It was never distributed to theatres. Designed by comic artist Howard Chaykin and featuring an early *Star Wars* text logo designed by Ralph McQuarrie, the poster was issued in 1976 well before the movie was released in 1977. The bottom of poster reads: "Poster 1/1st Edition Artist: Howard Chaykin Luke Skywalker © The Star Wars Corporation 1976" Among the rarest of rare *Star Wars* posters. Rolled, never folded. Exhibiting some lower right corner creasing and minor handling. In fine condition. From the collection of *Star Wars* producer Gary Kurtz. \$600 - \$800





1907. *STAR WARS: EPISODE IV - A NEW HOPE* TEASER STYLE B 1-SHEET POSTER. (TCF, 1977) Vintage original 27 x 41 in. 1-sheet poster. With 3 horizontal folds. Wear to the upper margin and 1 in. upper left corner loss. In generally very good to fine condition. From the collection of *Star Wars* producer Gary Kurtz. \$300 - \$500





1908. *STAR WARS: EPISODE IV - A NEW HOPE* STYLE D "CIRCUS" 1-SHEET POSTER. (TCF, 1978) Vintage original 27 x 41 in. 1-sheet poster. Rolled, never folded. Small tear in extreme upper margin. In very fine condition. From the collection of *Star Wars* producer Gary Kurtz. \$600 - \$800





1909. *STAR WARS: EPISODE IV - A NEW HOPE* STYLE A 1ST PRINTING 1-SHEET POSTER. (TCF, 1977) Vintage original 27 x 41 in. 1-sheet poster. Displaying "77/21-0" in the lower right border indicating that this is a first printing. With 3 horizontal folds and light edge handling. In fine condition. From the collection of *Star Wars* producer Gary Kurtz. \$400 - \$600



STAR  
WARS

聲麗·都京·樂百·運海

獻映 盛大

咸老  
宜少

千變萬化·耳目一新  
雄奇偉大·不可思議



亞歷堅尼斯  
彼得古城  
客串主演

夏里遜福  
領銜主演  
嘉麗菲莎  
麥咸美  
佐治洛卡斯  
影壇奇才  
震世之作

特藝七彩  
超藝透視體

戰大球星



霍士公司  
震驚全球  
包羅萬有  
驚險奇趣  
娛樂片王

電影有史以來最賣座影片！加入美收超二億三萬美金，元壓倒，任何影片

1910. STAR WARS: EPISODE IV - A NEW HOPE HONG KONG 1-SHEET POSTER. (TCF, 1977) Vintage original 21.25 x 30.75 in. 1-sheet poster for the first Hong Kong release of the classic Sci-Fi film. Rolled, never folded. With edge wear and minor creases. In very good to fine condition. From the collection of Star Wars producer Gary Kurtz. \$600 - \$800





1911. COLLECTION OF (3) ITALIAN *Star Wars* posters. (TCF, 1977) Including (1) vintage original 13.25 x 27.5 in. locandina poster from *Episode IV - A New Hope* with light horizontal creasing and perforated printing in the billing block, and (2) *Episode V - The Empire Strikes Back* including 1-original 27.75 x 39.25 in. 1-sheet poster rolled, never folded exhibiting minor corner bumping and slight toning to extreme edges, and 1-original 13.25 x 27.5 in. locandina with very slight folds. In fine condition. From the collection of *Star Wars* producer Gary Kurtz. \$100 - \$200



CONTINUA LA SAGA DI "GUERRE STELLARI"

# GUERRE L'IMPERO COLPISCE ANCORA STELLARI

con MARK HAMILL - HARRISON FORD - CARRIE FISHER  
BILLY DEE WILLIAMS - ANTHONY DANIELS (D3-B0)  
e con DAVID PROWSE (Lord Dart Fener) KENNY BAKER (C1-P8) PETER MAYHEW (Chewbacca) FRANZ OZ (Neda)  
regia di IRVIN KERSHNER prodotto da GARY KURTZ  
sceneggiatura di LEIGH BRACKETT e LAWRENCE KASDAN soggetto di GEORGE LUCAS  
produttore esecutivo GEORGE LUCAS musica di JOHN WILLIAMS  
Colorama sonoro originale incisa su dischi RSO - Distribuzione Poligram  
Gigato in Panavision® Colore Rank Film Laboratories - TM: (C) Lucasfilm Ltd. (LFL) 1980  
Il libro omonimo è edito in Italia da MONDADORI

Una produzione Lucasfilm Ltd. - Distribuito dalla 20th Century-Fox Italy Inc.



a Settembre in arrivo nella tua Galassia





1912. COLLECTION OF (2) GERMAN *STAR WARS: EPISODE IV - A NEW HOPE* A1 POSTERS. (TCF, 1977) Including (1) "Tom Jung" art style 23.25 x 33 in. A1 poster, rolled, never folded, exhibiting minor marginal creasing and slight edge wear and (1) "Chantrell" art style 23.25 x 33 in. A1 poster. Rolled, never folded exhibiting edge wear and creasing not affecting the image. Both in fine condition. From the collection of *Star Wars* producer Gary Kurtz. \$100 - \$200



ES WAR EINMAL IN FERNER ZUKUNFT...



© 1977, Twentieth Century-Fox

# KRIEG DER STERNE

TWENTIETH CENTURY-FOX zeigt EINE LUCASFILM LTD. PRODUKTION.

MIT MARK HAMILL • HARRISON FORD • CARRIE FISHER  
PETER CUSHING UND ALEC GUINNESS

Drehbuch und Regie: GEORGE LUCAS • Gary Kurtz  
Musik: JOHN WILLIAMS

**STAR  
WARS**

Making Fine Sound Better  
DOLBY SYSTEM<sup>®</sup>  
Better Reception - High Fidelity

G Das Buch zum Film bei  
Goldmann/Bertelsmann

ORIGINAL SOUNDTRACK AUF 20TH CENTURY RECORDS  
aus dem Hause phonogram

1912.





1913. *STAR WARS: EPISODE IV - A NEW HOPE* DANISH 1-SHEET POSTER. (TCF; 1977) Vintage original 24.5 x 33.25 in. 1-sheet poster. Normal folds with only minor handling. In very fine condition. From the collection of *Star Wars* producer Gary Kurtz. \$200 - \$300





1914. *STAR WARS: EPISODE IV - A NEW HOPE* ISRAELI 1-SHEET POSTER. (TCF, 1977) Vintage original 25 x 37.5 in. 1-sheet poster. Rolled, never folded. In very fine condition. From the collection of *Star Wars* producer Gary Kurtz. \$600 - \$800





1915. COLLECTION OF (2) *STAR WARS: EPISODE IV - A NEW HOPE* JAPANESE PREMIER POSTERS. (TCF, 1977) Including (1) 28.5 x 40.5 in. B1 poster and (1) 29 x 40.75 in. "Luke and Leia" B1 poster. Both in very fine condition. From the collection of *Star Wars* producer Gary Kurtz. \$100 - \$200





1915.





1916. *STAR WARS: EPISODE IV - A NEW HOPE* SPANISH 1-SHEET POSTER. (TCF, 1977) Vintage original 27 x 31.4 in. 1-sheet poster. Rolled, never folded. Minor edge wear and corner creasing not affecting the art. In fine condition. From the collection of *Star Wars* producer Gary Kurtz. \$200 - \$300



**“LA MEJOR PELICULA DEL AÑO”**  
TIME MAGAZINE



1917. *STAR WARS: EPISODE IV - A NEW HOPE* SPANISH ADVANCE 1-SHEET POSTER. (TCF; 1977) Vintage original 27.75 x 39.5 in. 1-sheet poster. Rolled, never folded. Slight edge wear. The white image field is remarkably clean and vibrant. In fine condition. From the collection of *Star Wars* producer Gary Kurtz. \$200 - \$300





**1918. *STAR WARS: EPISODE IV - A NEW HOPE* RARE PRE-OSCARS 1<sup>ST</sup> PRINTING BRITISH QUAD POSTER.** (TCF, 1977) Vintage original 39.75 x 30 in. 1-sheet poster. Rolled, never folded. In very fine condition. From the collection of *Star Wars* producer Gary Kurtz. **\$400 - \$600**



May the Force be with you.



One year old today.

PG PARENTAL GUIDANCE SUGGESTED  
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

"STAR WARS" ACTION FIGURES COURTESY OF KENNER PRODUCTS

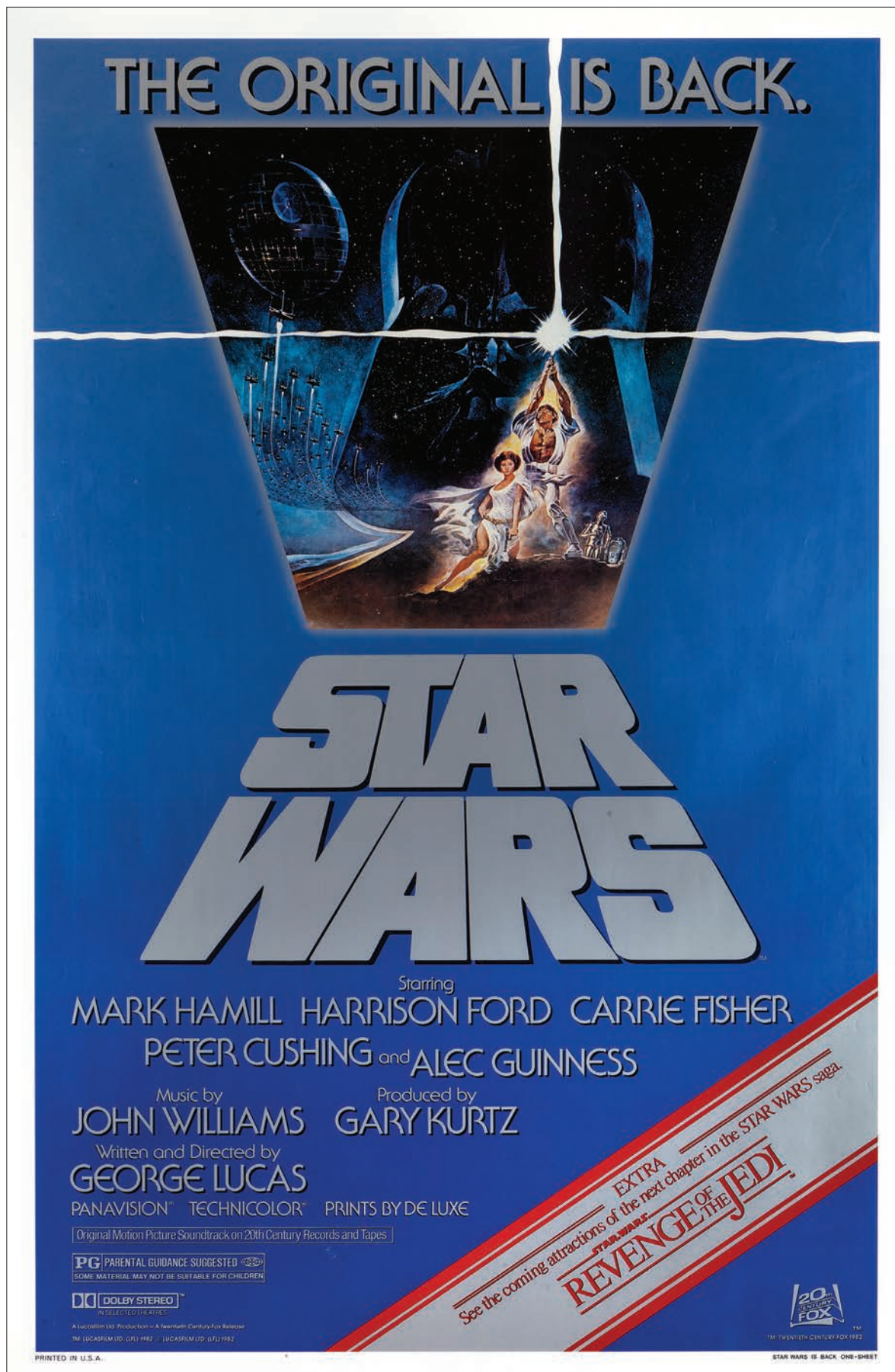
© 1978 20TH CENTURY-FOX



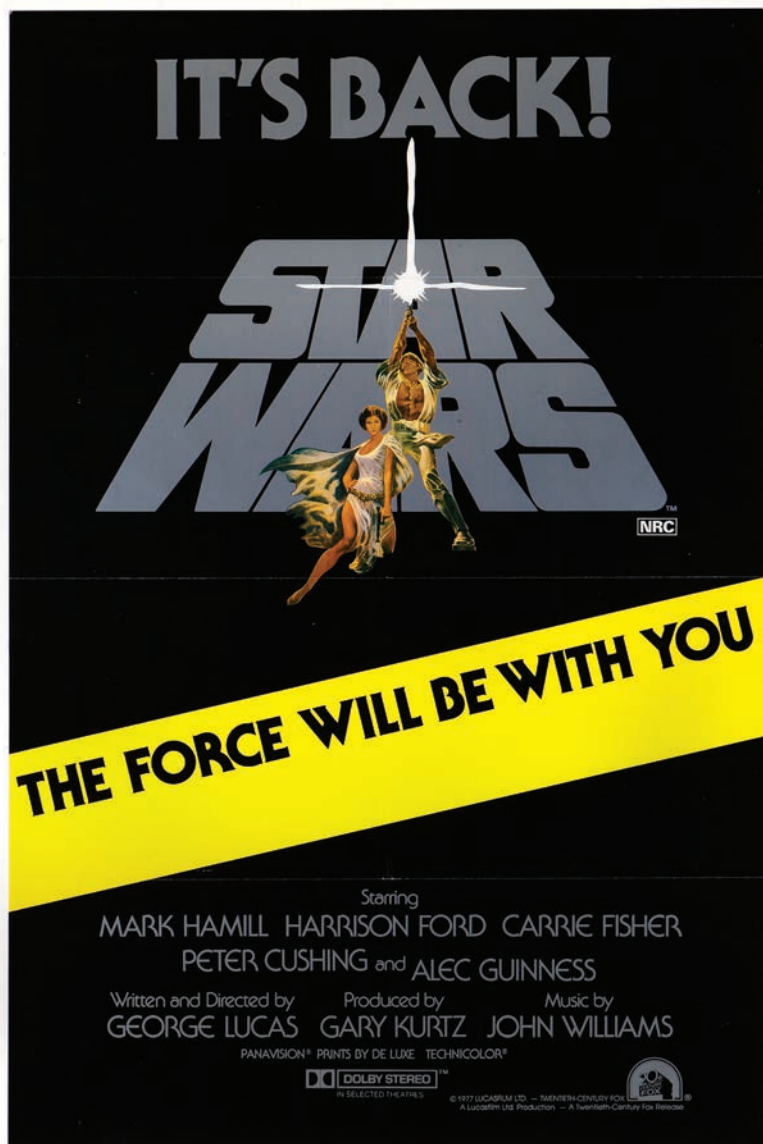
Star Wars Happy Birthday One Sheet

1919. *STAR WARS: EPISODE IV - A NEW HOPE* 1 YEAR ANNIVERSARY 1-SHEET POSTER. (TCF, 1978) Vintage original 27 x 41 in. 1-sheet poster. Rolled, never folded. Minor soiling to extreme edges. Otherwise, in very fine condition. From the collection of *Star Wars* producer Gary Kurtz. \$800 - \$1,200





1920. COLLECTION OF (3) *STAR WARS: EPISODE IV - A NEW HOPE* "It's BACK" 1-SHEET POSTERS. (TCF, 1977) Including (1) "The Force Will Be With You" 27 x 41 in. 1-sheet poster with 3 horizontal folds, (1) "The Force Will be With You for Two Weeks Only" 27 x 41 in. 1-sheet poster, rolled, never folded. "The Original is Back" 27 x 41 in. 1-sheet poster, rolled, never folded. All in fine to very fine condition. From the collection of *Star Wars* producer Gary Kurtz. \$100 - \$200



1920.





1921. *STAR WARS: EPISODE IV - A NEW HOPE* RERELEASE "EMPIRE STRIKES BACK PREVIEW" 1-SHEET POSTER. (TCF, 1977/R-1979) Vintage original 27 x 41 in. 1-sheet poster. 1-sheet poster. Rolled, never folded. Exhibiting a 2 in. crack the in left border. In fine condition. From the collection of *Star Wars* producer Gary Kurtz. \$300 - \$500



1922. *STAR WARS: EPISODE V - THE EMPIRE STRIKES BACK* ADVANCE 1-SHEET POSTER. (TCF, 1979) Vintage original 27 x 41 in. 1-sheet poster. Rolled, never folded. Virtually unhandled. In very fine condition. From the collection of *Star Wars* producer Gary Kurtz. \$200 - \$300





1923. *Star Wars: Episode V - The Empire Strikes Back B-style 1-sheet poster*. (TCF, 1980) Vintage original 27 x 41 in. 1-sheet poster. Rolled, never folded. Minor handling to edges. In very fine condition. From the collection of *Star Wars* producer Gary Kurtz. \$200 - \$300





1924. *STAR WARS: EPISODE V - THE EMPIRE STRIKES* 1-SHEET POSTER. (TCF, 1980) Vintage original 27 x 41 in. 1-sheet poster. Rolled, never folded. Exhibiting edge wear. Otherwise, in fine condition. From the collection of *Star Wars* producer Gary Kurtz. \$200 - \$300



普慶 東方 紐約 凱聲 利舞台 影都 英華

盛大 獻映

「星球大戰」製片  
導演：佐治洛卡斯  
本年又一創新傑作  
「星球大戰」原班  
人馬：  
麥咸美  
夏理遜福  
嘉莉菲莎  
阿歷堅尼斯  
比利狄威廉斯  
安東尼丹尼斯  
再度上陣！  
聯合主演！

「星球大戰」  
金像特技・音樂  
專家再度合作

STAR WARS  
THE EMPIRE STRIKES BACK

從頭緊張到尾！令你喘不過氣！

星球 DOLBY STEREO

霍士公司耗資二千五百萬  
美金元娛樂片王！

！呆口瞪目你令！化萬變千技特

大戰

1925. *STAR WARS: EPISODE V - THE EMPIRE STRIKES BACK* "HAN SOLO AND LEIA" HONG KONG 1-SHEET POSTER. (TCF, 1980) Vintage original 21.25 x 30.75 in. 1-sheet poster. Rolled, never folded. Lower right corner crease, minor edge wear, and light toning to borders. In very good to fine condition. From the collection of *Star Wars* producer Gary Kurtz. \$300 - \$500



方東 慶普

映週三第

「星球大戰」  
原班人馬再度  
合作結晶！

STAR THE  
**EMPIRE  
STRIKES BACK**  
WARS™

睇過「星球大戰」  
不可不睇！  
未睇「星球大戰」  
不可錯過！



1926. *STAR WARS: EPISODE V - THE EMPIRE STRIKES BACK* "DARTH VADER" HONG KONG 1-SHEET POSTER. (TCF, 1980) Vintage original 21.25 x 30.75 in. 1-sheet poster. Rolled, never folded. Creasing, minor edge wear, and light toning to borders. In very good to fine condition. From the collection of *Star Wars* producer Gary Kurtz. \$300 - \$500





1927. **Star Wars: Episode V - The Empire Strikes Back Australian 1-sheet poster.** (TCF, 1980) Vintage original 26.75 x 40 in. 1-sheet poster. Rolled, never folded. Creasing, edge wear, and light spidering to image borders. Also exhibits some water staining on the left side front and back. In very good to fine condition. From the collection of Star Wars producer Gary Kurtz. **\$300 - \$500**





Med  
MARK HAMILL · HARRISON FORD · CARRIE FISHER  
BILLY DEE WILLIAMS · ANTHONY DANIELS

og med DAVID PROWSE · KENNY BAKER · PETER MAYHEW · FRANK OZ

Instrueret af IRVIN KERSHNER Produceret af GARY KURTZ

Manuskript af LEIGH BRACKETT og LAWRENCE KASDAN Efter forlæg af GEORGE LUCAS

Executive Producer GEORGE LUCAS Musik af JOHN WILLIAMS



ORIGINALMUSIKKEN FINDES PÅ



En Lucasfilm Ltd. Produktion - Udsendt af Twentieth-Century Fox - Optaget i Panavision® - Color by Rank Film Laboratories - Prints by Deluxe® - TM: ©LUCASFILM LTD (LFL) 1980

1928. *STAR WARS: EPISODE V - THE EMPIRE STRIKES BACK* DANISH 1-SHEET POSTER. (TCF, 1980) Vintage original 24.75 x 33.25 in. 1-sheet poster. Folded as issued. With only minor handling. In fine condition. From the collection of *Star Wars* producer Gary Kurtz. \$100 - \$200





1929. COLLECTION OF (2) SPANISH AND (1) PORTUGUESE *STAR WARS: EPISODE V - THE EMPIRE STRIKES BACK* POSTERS. (TCF, 1980) Including (1) Spanish 26.75 x 38.25 in. 1-sheet poster with irregular folds, (1) Spanish 26.5 x 38 in. 1-sheet poster, rolled, never folded, and (1) Portuguese 24.25 x 36.25 in. 1-sheet poster with normal folds. All in fine to very fine condition. From the collection of *Star Wars* producer Gary Kurtz. \$100 - \$200



A SAGA DE GUERRA NAS ESTRELAS CONTINUA

# GUERRA IMPÉRIO CONTRA-ATACA

NAS ESTRELAS



Estrelando  
MARK HAMIL · HARRISON FORD · CARRIE FISHER  
BILLY DEE WILLIAMS · ANTHONY DANIELS

Co-estrelado por DAVID PROWSE · KENNY BAKER · PETER MAYHEW · FRANK OZ  
como Darth Vader como Chewbacca como Yoda

Dirigido por IRVIN KERSHNER Produzido por GARY KURTZ  
Roteiro de LEIGH BRACKETT · LAWRENCE KASDAN História de GEORGE LUCAS  
Produtor Executivo GEORGE LUCAS Música de JOHN WILLIAMS

Filmado em Panavision-Cor por Rank Film Laboratories-Cópias por Deluxe Uma Produção Lucasfilm Ltd. Uma Realização Twentieth Century Fox

Classificação de idade: Todos

Intelectual - Nacional - Internacional - R-1

saga de La Guerra de las Galaxias continúa ...



Con  
MARK HAMIL · HARRISON FORD · CARRIE FISHER  
BILLY DEE WILLIAMS · ANTHONY DANIELS

y con DAVID PROWSE · KENNY BAKER · PETER MAYHEW · FRANK OZ  
en el papel de Darth Vader en el papel de Chewbacca en el papel de Yoda

Dirigido por IRVIN KERSHNER Produzido por GARY KURTZ  
Guion escrito por LEIGH BRACKETT · LAWRENCE KASDAN Basado en la historia de GEORGE LUCAS  
Produtor Ejecutivo GEORGE LUCAS Música de JOHN WILLIAMS

Filmado en Panavision-Cor. Grabado en Dolby Stereo-Cor por Rank Film Laboratories-Cópias por Deluxe Una producción de Lucasfilm Ltd. Presentada por Twentieth Century Fox  
El libro "El Imperio Contraataca" está publicado por Argos Vergara  
Vendo original del film en películas y cintas de 8mm y 16mm Distribución por Twentieth Century Fox  
© 1980 Twentieth Century Fox Film Corporation

IN  
CINE

IN  
CINE

1929.





1930. *STAR WARS: EPISODE V - THE EMPIRE STRIKES BACK* JAPANESE PREMIER POSTER. (TCF, 1980) Vintage original 28.5 x 40.25 in. B1 poster. Rolled, never folded. Virtually unhandled. In very fine condition. From the collection of *Star Wars* producer Gary Kurtz. \$200 - \$300





1931. *STAR WARS: EPISODE V - THE EMPIRE STRIKES BACK* JAPANESE RARE PREMIER POSTER. (TCF, 1980) Vintage original 28.5 x 40.5 in. B1 poster. Rolled, never folded. Light scuffing in the lower margin. In very fine condition. From the collection of *Star Wars* producer Gary Kurtz. \$200 - \$300





1932. *Star Wars: Episode V - The Empire Strikes Back* JAPANESE "PHOTO STYLE" B2 POSTER. Vintage original 20.5 x 28.75 in. B2 poster. Rolled, never folded. Extremely minor handling. In very fine condition. From the collection of *Star Wars* producer Gary Kurtz. \$200 - \$300





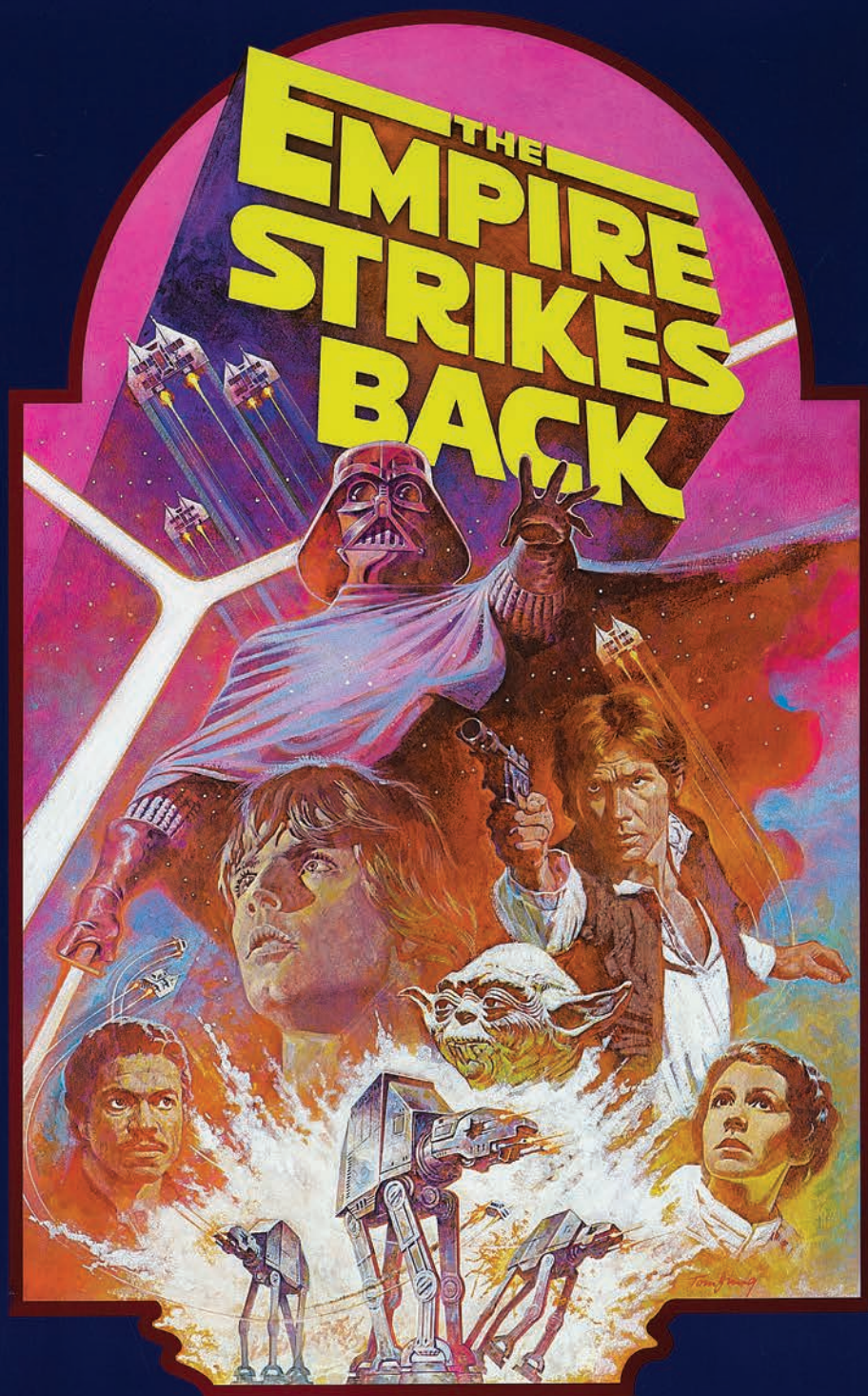
1933. *STAR WARS: EPISODE V - THE EMPIRE STRIKES BACK* JAPANESE "ART STYLE" B2 POSTER. (TCF, 1980) Vintage original 20 x 28.75 in. B2 poster. Rolled, never folded. Slight bump to upper left corner and very minor handling. In fine condition. From the collection of *Star Wars* producer Gary Kurtz. \$200 - \$300





1934. COLLECTION OF (2) *STAR WARS: EPISODE V - THE EMPIRE STRIKES BACK* RERELEASE 1-SHEET POSTERS. (TCF, 1980/R-1981) Including (1) 27 x 41 in. 1-sheet poster, rolled, never folded. Virtually unhandled and (1) 27 x 41 in. 1-sheet poster, rolled, never folded, with light edge handling. Both in very fine condition. From the collection of *Star Wars* producer Gary Kurtz. **\$100 - \$200**





Starring  
**MARK HAMILL · HARRISON FORD · CARRIE FISHER**  
**BILLY DEE WILLIAMS · ANTHONY DANIELS**  
 Co-starring **DAVID PROWSE** as C-3PO **KENNY BAKER** as R2-D2 **PETER MAYHEW** as Chewbacca **FRANK OZ** as Yoda  
 Directed by **IRVIN KERSHNER** Produced by **GARY KURTZ**  
 Screenplay by **LEIGH BRACKETT** and **LAWRENCE KASDAN** Story by **GEORGE LUCAS**  
 Executive Producer **GEORGE LUCAS** Music by **JOHN WILLIAMS**

**PG** PARENTAL GUIDANCE SUGGESTED  
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ONE SHEET-EMPIRE STRIKES BACK-RERELEASE 82



TOGETHER...AND AS THEY SHOULD BE SEEN  
ON A BIG SCREEN!



Starring MARK HAMILL · HARRISON FORD · CARRIE FISHER  
PETER CUSHING and ALEC GUINNESS

Written and Directed by GEORGE LUCAS Produced by GARY KURTZ Music by JOHN WILLIAMS  
Filmed in PANAVISION® TECHNICOLOR®

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MARK HAMILL · HARRISON FORD · CARRIE FISHER  
BILLY DEE WILLIAMS · ANTHONY DANIELS

On screen DAVID PROWSE with KENNY BAKER with PETER MAYHEW with FRANK OZ with

Directed by IRVIN KERSHNER Produced by GARY KURTZ

Screenplay by LEIGH BRACKETT and LAWRENCE KASDAN Story by GEORGE LUCAS

Executive Producer GEORGE LUCAS Music by JOHN WILLIAMS

Presented in Panavision® Colour by West Hill Laboratories

A Lucasfilm Ltd. Production in Association with 20th Century Fox Release



20th CENTURY FOX

Read the Sphere paperbacks

1935. *STAR WARS: EPISODE V - THE EMPIRE STRIKES BACK* BRITISH QUAD POSTER. (TCF, 1980) Vintage original 40 x 30 in. 1-sheet poster. Rolled, never folded. Extremely slight corner bumping and light scuffing to billing block. In fine condition. From the collection of *Star Wars* producer Gary Kurtz. \$200 - \$300

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